

"There's no need to turn it up/If it's pure I'll feel it from here..."

UNCUT

FREE CD!

'This is the most important thing on earth!'

DEXYS

EXCLUSIVE INTERVIEW!

Kevin Rowland on 2012's greatest comeback

STARTS PAGE 63!

Featuring

Springsteen

Pulp

Beach House

My Bloody Valentine

Small Faces

and more...

'I REALLY DID GO THROUGH HELL...'

Paul McCartney looks back in anger

NEIL YOUNG

New album previewed

'I'M A RIDICULOUS CONTROL FREAK'

At home with Tom Petty

'A MARVELLOUS DREAM...'

Damon Albarn's mythical England

'DADDY'S HAD ENOUGH OF YOU NOW!'

John Lydon lays down the law

AND

SHARON VAN ETTEN
AFGHAN WHIGS
THE ADVERTS
BEACHWOOD SPARKS

PLUS

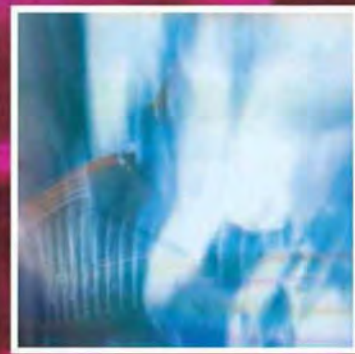
BOB SEGER
PETER HOOK
WILL OLDHAM
NUGGETS REVISITED

JUNE 2012 | UK £4.80 | CAN \$13.99



the long awaited reissues from
my bloody valentine

have finally arrived...



both full length studio albums re-mastered by kevin shields
in brand new deluxe packaging

isn't anything has been superbly re-mastered from the original tapes.

loveless comes as a 2-disc set that includes a previous re-mastering from
original analogue tapes, completed by kevin but never released

+

ep's 1988 - 1991, a brand new compilation of the 4 ep releases,
'feed me with your kiss', 'you made me realise', 'glider' and 'tremolo'
alongside 7 additional rare and previously un-released tracks

out 26th may



Are we rolling?

4 Instant Karma!

NEW! Our front section this month: John Lydon, Beachwood Sparks, Neil Young, Sharon Van Etten

14 An Audience With

Will Oldham aka Bonnie "Prince" Billy

18 Paul McCartney

Beatles lawsuits and a country idyll... Macca reveals the turmoil behind *Ram*

26 Dexys

Kevin Rowland's legendary troupe - and their astonishing new album

38 Album By Album

Bob Seger

42 Tom Petty

"If I were a house, I'd be this house..." At home with the head Heartbreaker

48 Ch-ch-ch-changes

Bass behemoth Peter Hook

50 Nuggets

The true story behind the garage compilation and its greatest songs

56 The Making Of...

The Adverts' "Gary Gilmore's Eyes"

60 Snapshot

Nick Cave at home in São Paulo

40 PAGES OF REVIEWS!

63 New Albums

Including: Damon Albarn, PiL, Beach House, Richard Hawley

87 The Archive

Including: the Vanguard boxset, My Bloody Valentine, The Small Faces

102 DVD & Film

Beatles Apple doc and more

107 Books

Gregg Allman, *How Soon Is Now?*

110 Live

NEW! Bruce Springsteen, Pulp, Deer Tick

126 Not Fade Away

This month's obituaries

128 Feedback

Your letters, plus the *Uncut* crossword

130 My Life In Music

Afghan Whigs' Greg Dulli



EXCUSE ME FOR LOOKING PERHAPS A LITTLE STARTLED, but I've just been told in the slightly murmuring voice of someone similarly shocked by the turn of events that on May 1, just after this issue goes on sale, it will be 15 years since we put out the first *Uncut*.

I'd suggest a drink if we had the time, which we don't at the moment, deadlines snapping at our heels like angry dogs and all that and still quite a bit to do as I write before the final pages are finished and dispatched to the printer. We've had one or two unscheduled dramas that have made the last few days a little lively, but there's been nothing truly comparable to the flat-out sense of breathless mayhem that attended the 1997 launch



"No staff fatalities..." The very first issue of *Uncut*, 1997

of *Uncut*, that galloping rush to meet a looming on sale date that with every passing day grew ominously closer, like some malignant asteroid heading our way with possibly catastrophic consequences, everyone braced for a shuddering impact.

We had been given the green light to go ahead with *Uncut* on the singular and somewhat sobering condition that we get that first issue out in a little over six weeks, our confident bravado that this would be easily accomplished very quickly giving way to nervous apprehension. I mean, at the time there was no staff to speak of, just me and our original art editor. Since we didn't actually have an office for the first week, either, it was probably just as well we hadn't yet hired anyone to work with us as there would have been nowhere to put them - no desks, no chairs, no computers, nothing.

When we eventually moved into the empty space that would be our home for the next few years, there were a few more of us, a fax machine no-one could successfully figure out how to work, the random pressing of buttons producing from the thing only a tragic wheeze or two that made it sound like it was expiring in quiet anguish, a bit like those of us who were by now feeling more than a bit ragged as a succession of very long days now included regular night shifts, no-one getting out of what passed for the *Uncut* office until what are commonly known as the wee small hours, a hollow-eyed time. There was a telephone, too, the operation of which could only be accomplished by constant close reference to an instruction book about four inches thick. Frankly, communication with the outside world would have been more effectively made via carrier pigeon or a couple of those cool ravens they use for sending messages hither and yon in *Game Of Thrones*.

We made our deadlines, of course, with no staff fatalities, and on the designated date nervously revealed ourselves to the world. Looking back at it now, the issue no doubt shows signs of its hasty assembly, but what for the foreseeable future *Uncut* would be is already there, with an editorial lineup that mixed features on Elvis Costello, *Taxi Driver*, Bob Dylan, Sam Peckinpah, The Who, Clint Eastwood, Counting Crows and Quentin Tarantino.

If you've been with *Uncut* from the start, or somewhere near it, thanks for sticking with us and I hope you enjoy the new issue and everything in it - the Dexys interview, by the way, is a cracker. As ever, if you want to get in touch, email me at the usual address: allan_jones@ipcmedia.com

INSTANT KARMA!

THIS MONTH'S REVELATIONS FROM THE WORLD OF UNCUT
Featuring NEIL YOUNG | SHARON VAN ETTEN | BEACHWOOD SPARKS

'I'm not going to let them monkey in my business...'

To mark the first PiL album in 20 years, JOHN LYDON pontificates on folk music, riots, Adele and his old mates Wobble and Levene...

Photograph: Janette Beckman/Getty Images



“YOU'RE TALKING to me like one of these appalling journalists that write for *The Sun*. Taper it down a touch, man!” John Lydon

is still not exactly what you would call a pushover, but he is noticeably a mellower being than the bile-spitting punk of yore.

Even the news that Keith Levene and Jah Wobble have been playing *Metal Box* out on tour, just as PiL are releasing their first record in over two decades, is met with relative tolerance.

“I asked Wobble, would he like to tour with us, and he was in agreement,” Lydon says. “But it ended up his management thought he should get more than anyone else, including myself. That was unacceptable. I will always forgive them. I don't hold any hatred for them. But I am not going to let them monkey in my business. It is putting a spanner in the works in a spiteful way. I think of them as like teenagers, really... it's time they left home. Daddy's had enough of you now.” [laughs]

Perhaps it is the TV work, the process of learning how to work in front of the camera that has tamed Lydon – “You get back into the position of being, well... a nature bunny...” Or perhaps it has a little to do with his return to music. On *This Is PiL*, he sounds creatively renewed, addressing his history and his upbringing in London's Finsbury Park. “It is a very good source of reference for me,” he tells

Uncut. “If you want to understand me, understand my geography, understand my system. It is the place that gave me morals.”

Today you're well known as a Los Angeles dweller –

“[horried] Pardon? As a what?”

As a Los Angeles dweller.

“[laughs] I'm well-respected in America.”

So why do you think your thoughts have been returning home?

“Look, I'm John, I'll plonk my body wherever I want on planet Earth. I don't judge it in terms of national pride. The world is our oyster, and the more of us that get up and move around it, the better. My whole policy has always been to stop this us-and-them nonsense – it is just us.”

And that's the gist of the single, “One Drop”.

“Yes. That you can embrace that, and become a better person.”

Where in Finsbury Park did you grow up?

“Benwell Road. In some Guinness Trust slums.

And just before I was 11 we moved into the council estates by Seven Sisters Road.”

Do you return often?

“Why not? That's where my mates are. They're all relevant. I want them to know that. Some have moved out of the manor, but they're all still firmly in the psyche.”

Is Reggie [from album track “Reggie Song”] one of these people?

“Reggie is definitely one of these people. →



PIL in happier times:
(l-r) Levene, Wobble
and Lydon, 1980



PIL in 2012: (l-r) Lu Edmonds, Bruce Smith, Lydon and Scott Firth



Best of British: Django Django

UNCUT AT THE GREAT ESCAPE

Django Django, EMA, Willy Mason and Toy headline our stage at this month's Brighton festival

UNCUT LIVE BETWEEN MAY 10 and 12, *Uncut* will be making our annual pilgrimage to the Great Escape festival in Brighton. Once again, we'll be hosting a stage at the Pavilion Theatre and, though it's standard journalistic practice to say this sort of thing every year, it really does feel like our best lineup yet.

On Thursday, the *Uncut* stage will feature a couple of the best new British bands of the last year or so, **DJANGO DJANGO** and **TOY**, along with long-absent troubadour **WILLY MASON** and, from Canada, **THE SHEEPDOGS**. On Friday, our evening takes a more experimental turn, with sets from **FOREST SWORDS** and Fuck Buttons spin-off **BLANCK MASS**, along with some Nashville garage action from Jack

White protégées **THE BLACK BELLES** (their leader, Olivia Jean, features heavily on White's album, *Blunderbuss*). Finally, Saturday will see a headlining set from the excellent **EMA**, with support from **BETH JEANS HOUGHTON & THE HOOVES OF DESTINY**, **SOLAR BEARS** (an Irish duo whose pastoral synth-prog recalls Boards Of Canada) and Brooklyn *Uncut* favourite **HANS CHEW**.

Please come down and say hi if you can. Early Bird three-day tickets cost just £45 for the whole festival.

EUROPE'S LEADING FESTIVAL FOR NEW MUSIC
THE GREAT ESCAPE

The Great Escape takes place at venues across Brighton between May 10-12. For more information, visit www.escapegreat.com

→ He's a man who struggles to get by in life." The lyrics describe him as "a ladies' man..."

"Well, why shouldn't he be? It's just an accurate description."

And where does the bit about "the Garden Of Eden" fit in?

"That is what we would like Finsbury Park to be. It's like, get out of our garden, let us do it our own way. We've had various governments here, and they all try to break down the community. Between Red Ken and Boris, we're hardly spoilt for choice. The youngsters now, they have no job opportunities, they just get harassment. The way the riots were

dealt with last year was appalling – everyone fighting for their own vested interests. I don't think politicians have bothered to understand – these are human beings we're talking about, the future! The police should be investigated, because frankly they are up to some very bad things. [Sighs] I just have to state the glaringly obvious."

What is your favourite song on the record?

"I can't judge it that way.

Something I did years ago I

really liked was experimenting with the idea of a cliché being a useful statement. But now what I'm into is connecting the dots. I put ladders between the songs. Verbal ladders, that tell you that the whole thing is part of a bigger picture, just aspects of it. I paint pictures with words."

You told *NME* you thought of the album as folk music...

"Calling it 'folk' has a cheeky aspect. Knowing members of the folk community, I know how stuck-up they are. When I was very young, the folk community were screaming at Dylan for playing electric. They're still like that, precious in all the wrong ways. Folk is one human being communicating with another. Very open and honest. In particular, I'm thinking of Irish folk... but Turkish, Greek music, too. Reggae is folk music to me. But remember, you're not going to solve an inner city problem with a harp and a mandolin."

What's next for PIL?

"I've got to go back to the States and do a bit of business, then we're straight into the live shows. At the moment, we're very upset we're not getting a few more festival offers. I can't understand why. But it's the same old chestnuts, the same names year after year. When I was young, festivals were so excellent. Now it's all manufactured, and dissipated across three or four stages, and the tenting... urgh, I don't want to be that organised. I want it all on one stage, and I'll go and fiddle around in the trees when I'm good and ready."

And before I go, what do you make of the London borough of Haringey's new most famous resident, Adele?

"She's from Tottenham? Aw, she's lovely. I'm a friend – I've never met her, but I think quite naturally we would get on. She's a genuine bird, you know? She'd fit in at any pub I sit in. I'm always on the lookout for pubs full of joy. And she brings joy to the world. Good on her."

LOUIS PATTISON

This Is PIL is released on PIL Official on May 28. See review on page 66

FIRST LISTEN

Neil Young's Americana

Geronimo! Crazy Horse take a lunge at the Great American Songbook

NEIL YOUNG, AS has long been established, is a capricious beast. But it was still a surprise when his new album arrived at *Uncut* a full two and a half months before its release date (June 5). Unheard, *Americana* had already stirred up Young's hardcore fans into a state of somewhat neurotic anticipation. Crazy Horse, including Frank 'Poncho' Sampedro on second guitar, had reconvened for their first sessions in a decade; news confirmed by a 40-minute reconciliation jam around "Cortez The Killer", "Horse Back", that streamed at neilyoung.com.

Then the details of *Americana* were leaked: an album of classic American folk songs, some of which were in the repertoire of Young's first band, The Squires. Stephen Stills would feature on "This Land Is Your Land", plus a choir. The sleeve, evidently uncovered by Young during his *Archives* research, was a 1905 shot of Geronimo and three other Native Americans in a car, with the faces of Young and Crazy Horse pasted over the top. The image had been earmarked for a cover in the mid-'70s (*Homegrown*, perhaps?) but never used.

Anyhow, *Americana* begins as you might imagine, with a guitarist who seems about to play a sputtering solo, a drummer trying to work out what time to keep and, gradually, a band lunging towards a tune. After a minute or so, you can hear Neil Young shout "Oh Susannah" away from his mic, prompting a choir to start chanting the title. It is at this point that Crazy Horse locate the dogged, heroic sense of purpose that has sustained them, on and off, for a good four decades. They're moving a fraction faster than usual, in truth: the call-and-response interplay between Young and the backing singers, aligned to the inexorable "good groove" (as Young calls it in the fade-out), make it all oddly resemble Nick Cave & The Bad Seeds' "Dig Lazarus Dig!!!!".

Crazy Horse at the LA Convention Centre, February 10, 2012: (l-r) Frank Sampedro, Billy Talbot, Ralph Molina and Neil Young



Americana, evidently, is the latest attempt by Neil Young to variously charm and confound his fans. Much of it is in the vein of *Living With War* and *Fork In The Road* as, backed by his most heroically truculent rhythm section, Young bends familiar perennials like "Wayfarin' Stranger" and "Clementine" into his own idiosyncratic shape. There's a subtext of roots-related national pride in the song selections (a spirited galumph through the doo-wop standard, "Get A Job", is underpinned – though not remotely overburdened – with contemporary relevance), but the predominant vibe is one of goofy enjoyment.

Essentially, it sounds very much like some old friends mucking about in the barn, much in the vein of their bash through "Farmer John" on 1990's *Ragged Glory*. "Tom Dula" and "Travel On", in particular, have that whacked-out vigour, though the bawled harmonies are propped up by a more orthodox choir (*Living With War* and

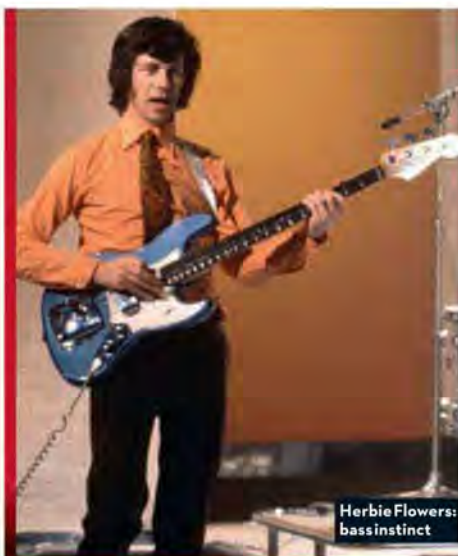
Greendale are antecedents). Young's solos are relatively brief. Several tracks end with the sound of distant studio laughter.

The standout is a take on "High Flying Bird" that Young claims in his sleevenotes is based on the version he conceived with The Squires in 1964. Rather than surf-pop, it begins like a slow burn on "Hey Hey, My My" ("Sign Of Love" on *Le Noise* is another possible jump-off point) and turns out to be a gorgeous, wallowing take that illustrates yet again how Young and Crazy Horse can be simultaneously horny-handed yet elegiac.

Most enticingly, there's the possibility that this mighty enjoyable album is merely a warm-up for the main feature. Another Crazy Horse album, this time featuring new Neil songs, is already promised for the autumn.

JOHN MULVEY

Americana is released by Reprise on June 5. For a full review, see next month's *Uncut*



Herbie Flowers: bass instinct

AND ON BASS... HERBIE FLOWERS

UNCUT'S GUIDE TO ROCK'S GREATEST SESSION PLAYERS

► Britain's best-known session bassist Herbie Flowers is also famous for having written Clive Dunn's novelty 1970 No 1 "Grandad" (on which he played tuba), for being a member of Blue Mink, CCS and Sky – and for getting double rates for his memorable double and electric bass parts on Lou Reed's "Walk On The Wild Side". He played on *Space Oddity*, by Reed's producer, David Bowie, and produced – and played on – Bowie's 1971 single "Holy Holy". The Dame also reputedly offered him the job of playing

bass with The Spiders From Mars, and would later recruit him to play on his 1974 *Diamond Dogs* album and tour.



KEY SESSIONS Elton John's *Tumbleweed Connection*, Marc Bolan's *Dandy In The Underworld*, David Essex's *Rock On*, Harry Nilsson's *Nilsson Schmilsson*, Cat Stevens' *Foreigner* and Roy Harper's *Bullinamingvase*. He also played on several Beatles solo LPs – Harrison's *Somewhere In England* and *Gone Troppo*, Ringo's *Stop And Smell The Roses* and McCartney's *Give My Regards To Broad Street*. PHIL KING

JASON MERRITT/GETTY IMAGES; DAVID REDFERN/REDFERNS



**25%
FREE
THE ŠKODA
FABIA†**

**HEIGHT
ADJUSTABLE
DRIVER & PASSENGER SEATS
ABS, CD PLAYER
MANUAL AIR CONDITIONING
3 YEARS ROAD SIDE
ASSISTANCE
METALLIC PAINT
ELECTRIC AND HEATED
DOOR MIRRORS
REMOTE CENTRAL LOCKING
15" ALLOYS
AS STANDARD**



**THE ŠKODA FABIA HATCH SE 1.2 12v 69PS
NOW £8,950* WAS £11,930 OTR**

For more information visit skoda.co.uk



Winner of three 'Best Manufacturer' awards. For more information please visit your local retailer or skoda.co.uk/offers

*Offer only applicable to ŠKODA Fabia Hatch SE 1.2 12V 69PS in Black Magic pearl effect, Brilliant Silver metallic and Anthracite Grey metallic with standard specification. Offers may be varied or withdrawn at any time, and are subject to availability and cannot be used in conjunction with any other offers. Prices and specifications are accurate at time of print. Discount only applies to RRP of vehicle. Optional specification cannot be added on this offer. Offer available on orders placed by 31st May 2012. At participating retailers only. Retail sales only. †Base price of £11,930 was available 12th March 2012 to 8th April 2012 and from 1st June 2012.

Official fuel consumption in mpg (litres/100km) for the Fabia Hatch 12V SE 1.2 69PS: Urban 38.7 (7.3), Extra Urban 62.8 (4.5), Combined 51.4 (5.5). CO₂ emissions for the Fabia Hatch SE 1.2 12V SE 69PS 128g/km

YOUR FREE CD GUIDE

15 Brilliant New Tracks Of Cosmic American Music

FREE CD!



COSMIC AMERICAN MUSIC, as originally envisioned by Gram Parsons, was, from whenever the notion first occurred to him, something he saw in its first raw manifestation as a mix of just about all the music he'd ever listened to and loved. It embraced country, folk, rock, soul, R'n'B, the traditional and the psychedelic, the old and the new in a bold continuum. More than 40 years later, the elements that make up such music are even more diverse and wide-ranging than even the visionary Parsons may have foreseen...

1 TU FAWNING

Anchor

To kick us off, '80s synths, a touch of world beat and Corrine Repp's hauntingly romantic vocals on the lead single from the second album by the Portland band founded by Repp and Joe Haege, now newly expanded to a quartet.

2 BEACHWOOD SPARKS

Forget The Song

Floating pedal steel, shimmering harmonies and blissed-out California vibes – can it really be 10 years since their last Canyon-kissed album? Perhaps it's our imagination, but even the sun seems to shine a little brighter now they're back.

3 GARLAND JEFFREYS

Coney Island Winter

The streetwise tales of the "Wild In The Streets" veteran did for New York in the '70s what Springsteen was doing for New Jersey. Back after a long hiatus, he's still singing about the city he was born in 68 years ago on this rocked-up talking-blues.

4 SHARON VAN ETTEN

Serpents

A searing, seething requiem to love gone wrong from the Brooklyn based singer-songwriter's third LP, assisted by Julianna Barwick and alumni from The Walkmen, Wye Oak and The National, whose Aaron Dessner provides the big production.

5 FATHER JOHN MISTY

Hollywood Forever Cemetery Sings

Shorn of his whiskers, Josh Tillman exorcises his past existence as Fleet Foxes' drummer on a dark, reverberant heavy tale that appears to be about sex in a graveyard. One of two tracks on our CD produced by Jonathan Wilson (see also Dawes).

6 SPAIN

Sevenfold

Another welcome return by a band long lost in action. There's a touch of *Harvest*-era Neil Young to this gentle piano ballad from the first album since 2001 by Spain, fronted by Josh Haden, son of jazz legend Charlie Haden.

7 DEER TICK

Main Street

References to the Stones – lyrical and musical – litter this swaggering track from the band's fourth LP, named after their Rhode Island hometown, and which finds them busting out of the alt.country stockade.

8 THE DEEP DARK WOODS

The Banks Of The Leopold Canal

Traces of The Band about this Saskatoon five-piece, and a Springsteen-like yearning in Ryan Boldt's baritone make this the stand-out song on their fourth album. The Leopold Canal was the site of a WWII battle near Antwerp, where Canadian troops suffered heavy casualties.

9 SONS OF BILL

Santa Ana Winds

Fans of the Charlottesville band raised the funds for Bill Wilson's boys (there are three siblings in the five-strong lineup) to record their debut album, which includes this exhilarating, headlong evocation of California's San Fernando Valley.

10 A WHISPER IN THE NOISE

Your Hand

West Thordson has been crafting exquisite music as AWITN from his Minneapolis home for a decade now. Sonja Larson adds her voice to evoke

the hushed beauty of Low and Godspeed on this track from fifth album *To Forget*.

11 DR JOHN

Ice Age

Beefheart meets Fela Kuti in the Crescent City on this lean-but-muscular thriller from the good doctor's funkier LP in years, reinvigorated by the catalytic presence of producer/collaborator Dan Auerbach from The Black Keys.

12 DAWES

Peace In The Valley

Nothing Is Wrong was one of *Uncut's* albums of 2011, but this Canyon classic comes from the Californian band's 2009 debut, now getting a belated UK release. Like its acclaimed follow-up, it was produced by Jonathan Wilson.

13 HANS CHEW

Mercy

Echoes of Warren Zevon and Lynyrd Skynyrd on this website-streamed second album taster by the fiery Brooklyn piano player, recently described by an *Uncut* reporter as fronting the bar band of his dreams...

14 GABRIEL & THE HOUNDS

When We Die In South America

Inspired by Kate Bush's *Hounds Of Love*, Brooklyn's Gabriel Levine conjures a slow-burning, seductive chamber-pop intensity while taking a solo break from his main job singing with Takka Takka.

15 THE MEN

Oscillation

The influences on the second album from New York DIY rockers are obvious enough – but as the epic Sonic Youth/Spacemen 3 wig-out that is "Oscillation" shows, they're worn both lightly and joyously.

A QUICK ONE

► The protracted courting ritual that comes before each **Rolling Stones** album appears to be nearly over. **Ronnie Wood** recently told the *Daily Mirror* he and his bandmates were heading in to the studio to "throw some ideas around" as part of their 50th anniversary. With a typically Stoneshish disregard for time, their 50th celebrations have now been put back a year, to 2013.



► Following the **Dr Feelgood** box reviewed last month, news comes of an ambitious plan to build a statue of **Lee Brilleaux** on the Southend seafront. Somewhat optimistically, artist Scott King envisages a 300-foot high, gold-plated Brilleaux: add your name to his campaign at www.focalpoint.org.uk/e-petition/

► Some auspicious summer dates at **Hop Farm, Kent**. First, a three-day festival (June 29-July 1), featuring **Suede, Peter Gabriel, Patti Smith** and one **Bob Dylan**. Then, on Sept 8, **Leonard Cohen** will drop by for his only UK show of the year.

► For a daily dose of *Uncut* – news, reviews, video and blogs – please check out www.uncut.co.uk

JOSHUA BLACKWILKINS





CLOCKOPERA

WAYS TO FORGET

THE ALBUM
OUT APRIL 23

"ONE OF THE UNDISPUTABLE MASTERPIECES OF
BRITISH POP IN 2012. REMEMBER THAT"
SUNDAY TIMES CULTURE

WWW.CLOCKOPERA.COM



THE UNCUT PLAYLIST

ON THE STEREO THIS MONTH...

THE CHRIS ROBINSON BROTHERHOOD

Big Moon Ritual

SILVER ARROW

Black Crowe conjures up Jerry Garcia's ghost in a brilliant series of cosmic Californian jams.

CAN

Millionenspiel

MUTE

First discovery to surface from this summer's *Lost Tapes* box. Find it on Youtube.

DIRTY PROJECTORS

Swing Lo Magellan

DOMINO

The latest ravishing puzzle from Dave Longstreth's Brooklyn troupe, with their radical harmonies pushed right to the fore.

BOBBY WOMACK

Please Forgive My Heart

XL

Damon Albarn and Richard Russell provide a dignified, modernist new context for the redoubtable soul poet. This year's *I'm New Here*.



HOT CHIP

In Our Heads

DOMINO

A new home for south London's ever-sensitive ravers, as their music becomes simultaneously more expansive and more reflective.

TOY

Motoring

HEAVENLY

Our favourite new UK band, with a second single that recalls early House Of Love.

RUMER

Boys Don't Cry

ATLANTIC

Karen Carpenter's uncanny vocal doppelganger tackles Townes Van Zandt, Todd Rundgren, Leon Russell and, best of all, Neil's "A Man Needs A Maid".

GLACIAL

On Jones Beach

THREELOBED

After his shockingly tuneful solo album, Lee Ranaldo returns to free noise, in the company of an avant-garde bagpiper.

VAN DYKE PARKS

Song Cycle

BELLA UNION

Parks' riddling debut is reissued, along with its two successors: a tidy reminder of this idiosyncratic American scholar's genius.

BLUES CONTROL

Valley Tangents

DRAG CITY

Fresh from their amazing Laraaji collaboration, the Brooklyn duo focus on psychedelic, unsettling piano tunes.

For regular updates, check our blogs at www.uncut.co.uk and follow @JohnRMulvey on Twitter

I'M NEW HERE

Sharon Van Etten

Recommended this month: indie-rock royalty's brilliant "little sister"...

SHARON VAN ETTEN'S many collaborators often say that she's the kind of person you just want to take care of, which is funny when her songs often feel as if they're taking care of you. The 31-year-old Brooklyn resident and New Jersey native released her third album, *Tramp*, on Jagjaguwar this February: 12 emotionally tough, guitar-hewn tracks forming salves for a subtle palette of heartbreak.

"I'm used to people treating me like their little sister," Sharon says, from the back of a van rattling between tour dates in Denver and Iowa. "Because of what I've been through, people look out for you." She's referencing the five-year relationship in Tennessee with a destructive, unsupportive boyfriend who inspired much of her music. Among those who have lent Van Etten their fraternal affection are The National's Aaron Dessner, who produced *Tramp* in his south Brooklyn garage studio, and TV On The Radio's Kyp Malone, who encouraged her to move from Tennessee to New York and pursue her songwriting.

What sets Van Etten's material apart is her willingness for self-flagellation. On "Leonard", she sings, "I am bad, I am bad at loving

you" – the kind of distinctive, non-victimised lyric about romantic affairs that's made her a songwriter one can identify with. "Blaming other people is not gonna help you grow," she says. "Taking some of the blame or just acknowledging it, these things are important."

It's taken a while for Van Etten to achieve the success that she deserves – her debut LP, *Because*

I Was In Love, came out in 2009, followed by a mini-album, *Epic*, in 2010. But despite a recent appearance on *Late Night With Jimmy Fallon* and a strong hand of positive reviews, she's not getting complacent. The signal repeatedly cuts out on *Uncut*'s conversation as Sharon and crew drive through the mountainous plains, the latest tour jaunt of a string of dates that's spanned nearly two years.

"There's something to be said for paying your dues," she says, with sincerity. "I still haven't paid mine yet. I have a lot more work to do."

Laura Snapes

I'M YOUR FAN

"The music and her personality are one and the same. Sharon has a true connection to her songwriting - she believes in what she sings. The songs are elegant and say a lot without trying to say too much."

ADAM GRANDUCIEL
THE WAR ON DRUGS



Sharon Van Etten plays London Scala (May 16), Manchester Deaf Institute (May 17), Dublin Whelans (May 18), Leeds Brudenell Social Club (May 20) and Brighton Komedia (May 21)



Beachwood Sparks (c/wise from top left): Dave Scher, Chris Gunst, Aaron Sperske and Brent Rademaker

Sparks fly again

Welcome back, BEACHWOOD SPARKS – laidback forerunners of the Laurel Canyon revival

FARMER' DAVE SCHER is cycling around his LA neighbourhood, trying to retain a phone signal. "I'm getting ready to go to The Integratron, it's a big geometric dome out near Joshua Tree," he explains. "These girls are playing giant crystal singing bowls, and then I'll play a stereo-delayed pedal steel adding some Radiophonic Workshop textures."

It is unclear whether this is the sort of project that has occupied Scher for the past decade. Now, though, he also has to find time for a reunion of his remarkable old band, Beachwood Sparks, who are about to release their first album together since 2002.

Over two albums at the turn of the millennium, the core quartet – multi-instrumentalist Scher, vocalist and guitarist Christopher Gunst, bassist and vocalist Brent Rademaker and drummer Aaron Sperske – created an idiosyncratic new take on Cosmic American Music, at times sounding like the Elephant 6 collective stranded in Laurel Canyon. "At the start we probably wanted to just be country," laughs Gunst, "but that's what kind of came out, so we went with it."

After going their separate ways in 2002 – "we just sort of discombobulated," explains Scher – the group reunited in 2008 for a show in honour of their label Sub Pop's 20th anniversary.

"Beachwood Sparks were not only a flagship band for Sub Pop in the early '00s, they were harbingers of a defining sound of the label today," says Tony Kiewel, the label's head of A&R, and a friend of the group since the early '90s. "I'm indebted to them personally and professionally. It means the world to me to hear them making music together again."

"After playing, we were like, 'Yeah, we should record again,'" says Gunst. "It took 10 years to get it together, but only two weeks to put it on the tape."

The result, *The Tarnished Gold*, released on June 25, is the equal of their earlier work, not least on the self-referencing psych of "Sparks Fly Again". "Songs like 'Mollusk' are kind of California Gothic," says Scher. "You can hear pirate ships, surfers, piers, y'know?"

The two sides of the group – the Cali country-rock and the psychedelic – are summed up by their eclectic choice of associates: from Jonathan Wilson – who recently called their self-titled 2000 debut, "a record I listened to so many times, the CD wore out" – to Ariel Pink, who features on *The Tarnished Gold*. "Ariel recites some beautiful poetry on 'No Queremos Oro'," says Scher. "He seems to me like an old artist, like he's 600 or 700 years old, and we've seen him before."

"It took 10 years to get it together, but only two weeks to put it on tape"

"We had our friend Neal Casal play on the album, too," says Gunst. "I'd love to get J Mascis in there again. He played on our second LP. He was always great, because you just turn him on and he goes!"

"We wanted Roddy Frame to sing on the album," adds Scher, "or maybe it was just a dream..."

The group won't be drawn on whether there'll be a follow-up to *The Tarnished Gold* – Scher cryptically says, "We have our own root systems

now, we touch at the branches, let the wind blow through, and we shall see." They are, though, keen to play in the UK again. "We were really into Ride and Spiritualized," says Gunst. "I loved Felt – the guitar-playing itself was a big influence for me."

"We grew up with those Creation bands..." enthuses Scher, "Slowdive, MBV, Primal Scream. I don't think any of us would trade our experiences in London in the late '90s for anything... you never forget your first Ploughman's!"

TOM PINNOCK

The Tarnished Gold is released by Sub Pop on June 25

DAVID QUANTICK



Stop me, if you think you've heard this one before

THE OTHER DAY, I received the new album from former Fleet Foxes drummer Josh Tillman. Except it wasn't by Josh Tillman, it was credited to "Father John Misty", a pseudonym so heinously hinky I almost ran to the window and donated my stomach contents to the night. I'm sure that as a nom de rock, Father John Misty is meant to convey a sense of old-time Appalachian revivalism, but to me it sounds like the sort of name a priest would have if he was a My Little Pony.

Pseudonyms in rock are tricky. Iggy Pop? Brilliant, a combination of the reptilian and the fun, just like Iggy Pop actually is. Sid Vicious? British, Pythonesque, and a signifier of the comedy at the heart of punk. Ol' Dirty Bastard? Anyone on reception when he checked in was surely forewarned and thus forearmed. But a bad pseudonym never works, perhaps because your name becomes your character. Ed Banger of Ed Banger And The Nosebleeds was never going to be able to grow as an artist or become anything more than a cartoon punk, unlike other members of the Nosebleeds like Morrissey, Billy Duffy and Vini Reilly.

You are your name in rock. David Batt could never work with Holger Czukay and Riichi Sakamoto, but David Sylvian can. Harry Webb and Gary Webb sound like comedy gangsters, but as Cliff Richard and Gary Numan, they are totally of their times. You just have to be careful. I interviewed Suggs and Chas Smash of Madness when they'd released a tribute single to 2000AD magazine – "Mutants In Mega City One" – as The Fink Brothers. They wanted to do the interview in character but, five minutes in, inspiration stalled. "We can't keep it up," said Suggs, which was probably a good thing, because the alternative would have been them turning their forehead dials up to four and killing me. Sometimes you can go too far.



Richard Hawley
Standing at the Sky's Edge

New album released 07.05.2012

CD, Double vinyl LP (+CD) and Download
Includes 'Leave Your Body Behind You'

"A masterpiece... the inescapable conclusion that there isn't a greater or more unusual talent operating in British music." The Word

Live

Wed 3 October – London, O2 Academy Brixton

Available from
hmv
hmv.com

www.richardhawley.co.uk
www.facebook.com/richardhawleyofficial



Will Oldham

Interview: John Lewis
Photo: Chris McAndrew

We deliver your questions to a backyard in Kentucky: “Unless I’m performing as Bonnie ‘Prince’ Billy, I get hot, bothered and embarrassed!” admits the shy recipient

W

ILL OLDHAM MAY have a reputation as a reticent chap – an actor and singer who has cultivated the image of an austere, mordant, alt.country hillbilly, aka Bonnie “Prince” Billy. But, in well over an hour of conversation, he proves to be as garrulous and entertaining as anyone *Uncut* has ever spoken to. Sitting in his backyard in

Louisville, Kentucky – you can actually hear the bright red cardinals chirruping in nearby trees – he expounds at length about ‘80s punk (“it was a small step from Buddy Holly to the Misfits”); about Brazilian music (Os Mutantes, Gal Costa, Milton Nascimento, Antonio Carlos Jobim); Roy Harper (“I heard *Valentine* playing in a bar and then had to discover everything he’d ever recorded”) and about his unlikely collaborations with R Kelly (“a remarkable songwriter”) and Kanye West (“so crazy and so functional at the same time”).

He’s about to tour with Anglo-Scottish folk-jazzers Trembling Bells (a band he met through folkie Alasdair Roberts), but first he has a good rummage through your postbag. “It’s exciting to get questions from these musical luminaries,” he says. “And even more exciting to get questions from everybody else!”



ever been asked to curate a festival, like ATP or Meltdown?
Eamon, Dublin

I have been asked a couple of times. I thought it would be cool to get Madonna to play with a band of great musicians, with Mike Watt on bass and Steve Albini on guitar, for example. Ha ha. I had vague ideas to invite an Indonesian ensemble SuraSama, an Eastern European musician called Félix Lajkó, and getting Glenn Danzig to do an experimental set. But generally, I don’t like festivals. When people say: “I’m going to a festival because this band’s playing and this band’s playing and this band’s playing”, does that mean they’re interchangeable? I can’t digest more than two great performances in one weekend, so the concept is indulgent and decadent and kinda disgusting to me. And it seems oxymoronic to invite musicians that I admire to perform in such a competitive environment, where the only winners are the guys with the loudest soundsystems, like Andrew WK or the Foo Fighters. Festivals are good pay cheques for musicians, but they’re not ideal environments.

STAR QUESTION



You have some friends in the comedy world but also friends who are funny as fuck but not comedy professionals.

Which camp is funnier?
Steve Albini

Oh, the non-comedy guys are way funnier! Improvisational conversational comedy is something you can do with your friends. You riff on it and get to amazing places, but it has a lot to do with chemistry. Stand-up is different. Last year a friend was putting on a series of comedy shows in Chicago and he asked me to perform. I agreed, but as it got closer I got angrier and angrier at him for asking me! My method was to encourage people to participate, to make it a heckling tutorial. But I was ill-prepared for it. I realised that, unless I’m performing as Bonnie “Prince” Billy, I get hot, bothered and embarrassed by any attempt to be extemporaneous in public. I was reading Steve Martin’s book about his early stand-up years, and it’s astounding how endlessly honed every line was. Even the most throwaway remark that seemed so fresh and vital had been rehearsed thousands of times, the timing precision-engineered. It’s a science that I’d be terrible at.

I’ve always thought Rod Stewart would do a great version of your song “Gulf Shores”. Is there anyone you would like to see cover a song of yours?

John Paul Broly, via email
The crass answer is whoever

STAR QUESTION



What are your songwriting rituals?

Lee Ranaldo
They’re always different. You can never replicate the

elements that form a song. The majority of songs come as a surprise to me and tend to be about complicated things I find interesting. There are glimmers of revelations about sexuality, spirituality, physicality, musicality. Actually, I think about sex a lot – I’m sure lots of people do – so why not sing about it? These things are inescapable, so let’s sing about them. And a song is integrated with any experience.

You are best known to most as a musician and actor, but do you engage in any other form of

artistic practice? Do you paint, draw or sculpt, for instance?

Alasdair Roberts

I never have, and I’ve been thinking about this a lot. The traditional idea is that the visual arts and the performing arts are the exclusive domain of a small group of people deemed “artistic” and “creative”. I’ve never subscribed to that. I feel that if one is artistically or creatively minded, then anything one does in one’s life is an expression of that. All things have the potential to be approached expressively or artistically, and I found a way of turning something that was relatively impractical into a practical pursuit. If I’d had the skills, I’d have pursued something a little more practical, and pursued it more impractically!

You played at an All Tomorrow’s Parties festival (one of the Shellac weekends). Have you

A man with a large, full brown beard and a receding hairline is sitting on a ledge made of green square tiles. He is wearing a black, button-up jacket with a small circular patch on the left chest and dark blue denim jeans. He is looking directly at the camera with a neutral expression, and his right hand is resting on his chin. The background is a wall of green tiles, and the floor in the foreground has a decorative border with circular patterns.

*“I think about
sex a lot – I’m
sure lots of
people do – so
why not sing
about it?”*

WILL OLDHAM

sells the most records! So I would love it if Rod Stewart covered one of my songs. Actually, I love it when anyone covers my songs, whether they sell or not. A while ago, clearance was requested for a cover of a song on *The Letting Go* called "Lay And Love". It was for an album to accompany Nick Cave's *The Proposition* and they wanted it to be a duet between Emmylou Harris and [bluegrass banjo player/singer] Ralph Stanley. And I don't think I could describe the way that made me feel. It made tears come to my eyes, just imagining how it would sound! I later found out that they weren't doing it but, weirdly, I wasn't disappointed, as I'd already lived the joy of experiencing it in my own little dreamworld!

STAR QUESTION



What was it like working with Royal Trux early on in your career for the "Trudy Dies"/"Come In" songs?

Alexis Taylor, Hot Chip

They were hugely influential upon my professional musical life. Neil Hagerty and Jennifer Herrema, both separately and together as Royal Trux, are very complicated people. And that dynamic they had crucially moved me in a variety of ways. Because you'd assume that the only way to get things done is if you're nice to everybody, if you keep a lot of stuff inside, go along with what people say is the way to behave. Neil and Jennifer were never like that. They'd cherry-pick what's good and what's productive and use the whole of modern music history to justify their decision. If a thousand people will tell you that you have to do this to do a great show, they'll do the opposite. They've definitely helped shape the way I approach the music industry.

You've worked with great film directors like John Sayles and Harmony Korine, and acted in other great films – have you ever had the desire to make a film of your own?

Stefan James, Skewen, Wales

No. There are certain film directors I've developed friendships with, and those friendships are hard, because film directors have to be oblivious to the feelings of others. A film director is the master of his or her little universe, and is blind to the ideas and needs and potential contributions of so many different people. Even if it's a tiny crew of five – or 15, or 50 – all of those people are going to be cool and great, 'cos



On stage at the Celtic Connections Festival, the Old Fruit Market, Glasgow, January 29, 2012

you need cool and great people if you're going to make something cool and great. And logistically, I couldn't cope with being so ruthless to all those talented people. Making records is a nice parallel activity, but you can have all the people you need in one small room, sometimes as few as three people. And I can deal with that. You don't feel like you're messing with anyone's life or mind, and you're open to the ideas and energies of everyone in the room.

Didn't you go to sailing school?

Colin, Slough

Yes, I've gotten into sailing school a few times. In my teens, my dad and I took a course on sailing theory, how to navigate and so on. That summer we tried out our skills, but it's not a great sailing spot here in Louisville, as the river wind is unpredictable. Then I tried again in my twenties... I went to this other school, learned new things, and, once again, lost most all of it. Then, five years ago, I tried again. And again, I forgot everything! What's remained is that I have a concept of what there is to learn. The weird thing is that I don't even have a boat!

STAR QUESTION



I know you love Merle Haggard – his supreme interpretation of song reminds me of your own; following melody

that is deeply internal and perfectly executed. How much of Merle's much fabled early life do you hear in his voice?

Jonathan Wilson

Oh, Merle's music is wonderful. He

had a wretched early life – he was orphaned, committed petty crimes, was sent to prison before he turned his life around. I hear a lot of Merle's life in his voice. Over the course of his vast canon, he seemed to be pretty open about where he came from, how he looks at his past, his present, at music. And I hear that in his voice. I don't think it's possible for someone to have a dull past and create great art. However, you don't have to have a past like Merle's – it might be an internally interesting past, something wild going on inside. Otherwise it's unlikely your work will have magnetic qualities.

"I don't think it's possible for someone to have a dull past and create great art"

I would love to know about the recording of "I See A Darkness" with Johnny Cash.

Simon Stephenson, Belfast

My friend and colleague Matt Sweeney had heard that Rick Rubin had loads of Bonnie "Prince" Billy records at his house. And Matt saw Rick Rubin at an event a bit later, and Rick said, 'We're looking on cutting a version of "I See A Darkness" with Cash.' So Matt called me right away with the news. The middle climax was flying out on my own to California, getting there to the studio and participating in the recordings of the actual song,

witnessing Johnny singing it perfectly, watching him record another track, him being a wonderful gentleman. And then I received the CD-R of the finished album. They were all part of a line of surreal moments. It still feels like I've woken up and said, 'Man, I just dreamt I even heard Johnny Cash singing "I See A Darkness"!'

What's the last book you read?

Lorna McCallum, Stirling

I've been profoundly affected by *Quiet: The Power Of Introverts In A World That Can't Stop Talking* by Susan Cain. It's helped me to come to terms with my introversion. There are times when my social anxiety just feels wrong. It's heartening to read these anecdotal accounts of introversion, and how this anxiety shouldn't necessarily be viewed as flawed. Like a lot of introverts, I realise I've spent my life figuring out what attributes of an extrovert I could develop to function in society. And music is good for that, as so much of it I can do internally and/or alone, but community and collaboration are crucial. And that's how I make a living – I have to develop extrovert tendencies, which is exhausting! ☹

Will Oldham On Bonnie "Prince" Billy is published by Faber & Faber. **The Marble Downs** by Trembling Bells Feat. Bonnie "Prince" Billy is released by Honest Jon's Records. **Domino's Bonnie "Prince" Billy reissue campaign continues in July. An EP, "Here's My Plan", is also available from Domino**



UNCUT.CO.UK

Log on to see who's in the hot-seat next month and to post your questions!



NIGHTINGALES

NEW ALBUM **NO LOVE LOST**

OUT APRIL 30th

CD / DOWNLOAD

"The new album by Nightingales is brilliant. One of the fiercest and most exhilarating rock records I've heard in ages." **MOJO**

ON TOUR

MAY 29th SHREWSBURY The Vaults • 30th BRIGHTON Green Door Store
JUNE 1st LONDON, Nambucca • 2nd SOUTHAMPTON Talking Heads
3rd WOLVERHAMPTON Slade Rooms • 4th YORK Fibbers • 5th MANCHESTER Night & Day
6th GLASGOW Nice N Sleazy • 7th STOCKTON ARC • 9th BRISTOL Thunderbolt

www.thenightingales.org.uk

THE PROCLAIMERS

NEW ALBUM **LIKE COMEDY**

OUT MAY 7th

CD / DELUXE 2CD / DL / ITUNES DELUXE DL

FESTIVALS • 2012

JULY 13th Hebridean Celtic Festival • 21st The Big Tent • 28th Cambridge Folk Festival
29th Nozstock Festival • AUGUST 3rd Wickham Festival • 11th B-Fest
18th V Festival Chelmsford • 19th V Festival Staffordshire • 26th Greenbelt Festival

FULL UK TOUR OCTOBER & NOVEMBER

www.proclaimers.co.uk



GET CAPE WEAR CAPE FLY

NEW ALBUM **MAPS** OUT MAY 7th

CD / DOWNLOAD

ON TOUR • MAY

15th BOURNEMOUTH Old Fire Station • 16th LONDON The Garage
17th BIRMINGHAM Academy 2 • 19th LEEDS Brudenell
20th GLASGOW King Tuts • 21st NEWCASTLE Newcastle Academy
22nd MANCHESTER Deaf Institute • 23rd OXFORD Academy 2

www.getcapewearcapefly.com

www.cookingvinyl.com



'Suddenly I was unemployed!'

TIMELINE



FROM THE FABS TO WINGS...

► **APRIL 10, 1970.** *Daily Mirror* exclusive: "Paul Quits The Beatles". Worldwide shock ensues. Solo debut *McCartney* is released later the same month.

► **SUMMER/AUTUMN 1970.** McCartney, holed up in Scotland with Linda and children, writes *Ram*.

► **NOVEMBER 1970.** Paul and Linda fly to New York to record *Ram* with American studio musicians.

► **DECEMBER 31, 1970.** McCartney files suit against Lennon, Harrison and Starr to dissolve the Beatles & Co. partnership. He also severs links with manager Allen Klein.

► **MARCH 1971.** The High Court judge presiding over The Beatles' lawsuit rules in McCartney's favour.

► **APRIL 1971.** "Another Day", recorded at the *Ram* sessions, reaches UK No 2.

► **MAY 1971.** *Ram* is released to damning reviews. It tops UK charts regardless.

► **AUGUST 1971.** McCartney announces he's forming a new band, Wings.

1971. The Beatles have split up, and PAUL McCARTNEY is "getting ready to lose the plot". His response? Head up to the Scottish wilderness with Linda, and plot a brave new start: *Ram*. As that once-reviled album is reissued, Macca tells all about the most turbulent part of his career: "It didn't make me Mr Popular..."

Story: David Cavanagh Photo: © Paul McCartney, Photographer Linda McCartney



HALFWAY THROUGH HIS three-hour concert at Rotterdam's Ahoy Arena on March 24 – the first date of the second European leg of his On The Run Tour – Paul McCartney took a request from the audience. He plucked out a simple refrain on his ukulele and treated 15,000 fans to "Ram On", from his 1971 album *Ram*. A cheer quickly went up, but it's likely that the majority of the crowd were unfamiliar with this curio from the post-Beatles and pre-Wings era. It was a time when McCartney, as the fallout of the Fabs reached hysteria pitch, became more infamous than famous.

It's rare for McCartney to revisit *Ram*. Despite giving him an American No 1 hit ("Uncle Albert/Admiral Halsey"), the album received universally hostile reactions. "I don't think there's one tune on it" (Ringo Starr). "Fucking hell, it's awful" (John Lennon). "The nadir in the decomposition of '60s rock thus far" (Jon Landau, *Rolling Stone*). The denunciations were not without agendas. McCartney had successfully sued the other Beatles in the High Court, while critics who craved a return to the gravitas and precision of "Eleanor Rigby" and "Penny Lane" were dismayed to find McCartney writing whimsical songs about life on a Scottish farm – and allowing his wife Linda to sing on them.

For years afterwards, *Ram* was consigned to a lowly existence in the servants' quarters of McCartney's back catalogue. However, its impish giggle and earthy charm were ultimately persuasive. *Ram*'s musical scope – from acoustic guitars to sumptuous orchestrations – is nowadays much-admired. There's even some love for Linda's vocals. Reissued this month as part of McCartney's ongoing Archive Collection



series, *Ram* has been sufficiently rehabilitated for Paul to agree to talk about its origins and context. Interviews with *Ram* musicians Denny Seiwell (drums) and Dave Spinozza (guitar) were conducted in 2010 during research for a previous *Uncut* McCartney story.

Is *Ram* an album you're fond of?
McCartney: "I have happy memories. A lot of people have said to me over the years, 'Love *Ram*, man – love that album.' So that sent it up in my estimation. These are young people you wouldn't have expected to notice it."

It got brutal reviews when it came out, didn't it?
 "Yeah, but there was nothing we could do to satisfy the critics back then. But I thought it was good. We wanted to do something different, strike out in a new direction, and *Ram* certainly does that."

It's very homely: songs about dogs, sheep, "the smell of grass in the meadow" as one lyric puts it.
 "That's right. I'd married Linda [in March 1969] and the two of us had escaped the horror of The Beatles' business scene by running away to Scotland. There was grass in the meadow. There were babies, there was music, and all of that got reflected. I didn't have a dog with three legs, I must admit ('3 Legs'). But I had a ram and I had imagination."

You'd bought High Park Farm during the *Revolver* days, hadn't you?
 "Linda was very instrumental in getting me up there. I'd quite liked the farm, but was more interested in London – the music scene and all that. She came over from America and said, 'You've got a farm in Scotland? Can we go and see it?' So we went up there and she said, 'God, it's fantastic.' Linda was a ruralist. I looked at the farm through her eyes. After the urban heaviness of The Beatles' negotiations, it was great to have open spaces, fresh air and sky that



© PAUL McCARTNEY PHOTOGRAPHER LINDA McCARTNEY





Beatles business manager Allen Klein; and right, Paul and Linda exit London's High Court during McCartney's lawsuit to dissolve the band's partnership, March 1971

→ went on forever. It reminded me of my love of nature as a kid. I used to get out from the outskirts of Liverpool and go into the countryside with my *Observer's Book Of Birds*. Even when I'm in the country now, I get flashbacks to when I used to see a pond in the springtime. I'd spend hours just looking at the frogspawn and the little tadpoles. Seeing the wild life. Spotting a newt."

The farm was pretty remote, but people would track you down occasionally. *Life* magazine, for instance. "I threw a bucket at them. The fact that they found us was very intrusive. We'd finally been able to be *ourselves*. Linda was very good at that. She'd come from a posh New York family, a society that hadn't held a lot of attraction for her. She liked nature. She liked horses. She loved the idea of getting out of the big city. I think we'd both had enough of cities. It was a big relief to escape. So when *Life* magazine showed up, saying 'We'd like an interview', I said, 'Oh yeah? Read my lips.' 'We wanna take a photo.' 'No!' I threw a bucket at the guy. He got a photo of it, too. It was just an empty bucket, but it was meant to do him harm. They went away, but I thought, 'They've got a picture of me throwing a bucket; this is not what I want in life.' So I called them back and we stood in front of the Land Rover and let them take a picture."

Meanwhile there was this backdrop of uncertainty and turmoil, and legal issues concerning The Beatles. I've just re-read an interview from 1971 and you sound very angry. "So would you have been. I really did go through hell. It was like everyone wanted to give The Beatles away, just because they couldn't be bothered about it. I thought, no, we've got to be bothered about it. We would go into meetings with Allen Klein and his henchmen, and I could see

"Linda encouraged me not to get too down... I was getting ready to lose the plot"

PAUL McCARTNEY



them carving the whole thing up. You kidding me? Why should some guy waltz in and we just give The Beatles to him? So I was angry, yeah. If everything you'd ever worked for, everything you were proud of, was just gonna be taken by some invader from a foreign land [laughs], you'd say, 'Fuck that!'"

You were still only 27, 28. That seems incredible now. "I know. The Beatles did everything very young. I look around now and I think... we were kids. We didn't *feel* like kids. We felt like very grown-up men who smoked Peter Stuyvesant. We had moustaches and beards. How grown-up is that?"

You'd already had an amazing life. Were you facing the future with optimism? Trepidation?

"It was difficult. I'm sure a lot of *Uncut* readers are in jobs that they're relatively happy with. Well, imagine that just *going*. It's actually quite a modern phenomenon – having your job pulled from underneath you. And that's what happened. Suddenly I was unemployed."

What sort of questions did you ask yourself?

"Do I want to continue with music? And as the answer was yes, I had to figure out how to go about doing it. But there's no hiding the fact that it was a very difficult time."

Without Linda's support, would you have struggled to cope?

"Yeah, she got me through it. It's the strength of a great woman. She was able to say, 'Look, it's gonna be all right. It's not the end of the world. We'll do something else.' She encouraged me not to get too down, because that was the danger. I was getting ready to lose the plot."



PAUL'S FARM...

Why is *Ram* credited to both of you?

"It was a co-effort. On a few songs, we actually sat down and worked them out together. I would sit in the kitchen, plonking away, and she'd sing something and I'd write it down. But the most important thing was her support at the time. It was our album. It was our chance to do our own thing."

***Ram* is so rural and Scottish in places; it's funny to think that it was recorded in expensive studios in Midtown Manhattan.**

"Yes, a lot of it was. And then we did some recording in L.A. But I wrote most of it in Scotland, so the imprint of it was our Scottish idyll. I went to New York to try and find musicians to play with, and found a few cool guys. Denny Seiwell. Dave Spinozza. Hugh McCracken."

DENNY SEIWELL: "He'd always wanted to make a record in New York – you know, the grass is always greener. The English guys all thought the American studios were better. He came to town and held auditions for drummers. They were fairly clandestine arrangements. I had no idea I was about to meet Paul McCartney."

DAVE SPINOZZA: "Paul called the Musicians' Union in New York and asked them to suggest guitar players. I'd liked some of The Beatles' records but I wasn't a groupie or anything like that."

SEIWELL: "I turned up and there was Paul, sitting in the basement of a ratty old building on 43rd Street with Linda and a beautiful set of drums from Studio Instrument Rentals. I said, 'Hey, you're Paul McCartney!' He said, 'That's right.' He said he'd like to hear me play some rock'n'roll, so I sat down and started slamming away. That's how I got the gig for *Ram*."

SPINOZZA: "The sessions for *Ram* would begin early in the morning. It surprised me how regimented they were. Paul and Linda would arrive together with the kids, and you drank your cup of coffee and you rolled up your

"It was in the middle of nowhere... very peaceful"

The Scottish idyll that inspired McCartney's reinvention as a true son of Mother Nature

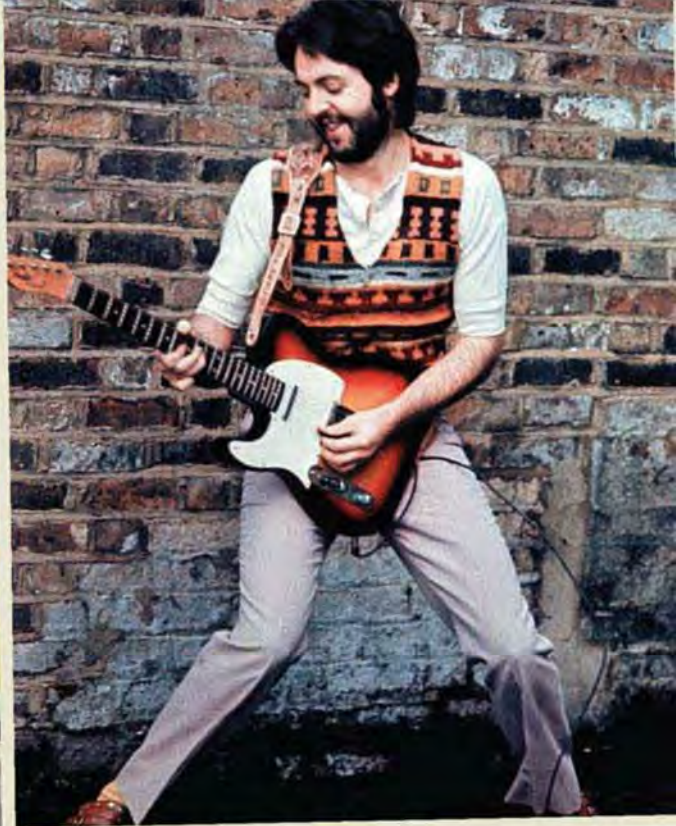
In 1966, Paul McCartney bought a rundown farm on the Kintyre Peninsula in western Scotland. By 1970, he and Linda had renovated and made it their home. Wings drummer Denny Seiwell

gives us the guided tour: "It was two bedrooms and a kitchen. A bedroom for Paul and Linda, a bedroom for the kids. Cement floors, minimal furnishings, walls lined with natural pinewood planks. The farm was in a 'bowl', so you could turn your head 360 degrees and all you saw were rolling hills and rocks. No trees or bushes. There was no road, just a lane made by Jeeps. We were sitting outside one night with a glass of wine, and in the distance we saw a couple of fans marching all the way up the lane towards us. We could see them from miles away. It

was a really nice part of the world. My wife and I rented a farmhouse up the coast for five quid a week. Paul and Linda would ride over on horseback to have dinner with us."

McCartney taking the ram by the horns at High Park Farm – the shot became the cover of *Ram*





THE RAM REMIX...

“I wanted to hear a big-band version of *Ram*...”

The true story behind one of the strangest records of McCartney's career

► It's credited to a fictitious man-about-town, Percy “Thrills” Thrillington. It sells on vinyl for hundreds of pounds. McCartney doesn't sing or play a note of it – and yet it's all his work. Without doubt, *Thrillington* (reissued this month with the deluxe edition of *Ram*) is one of the strangest episodes in his career. The idea was to release an instrumental version of *Ram* in 1971. Arranger Richard Hewson (who'd worked on *Let It Be*) restyled the songs into lounge music and big-band jazz, and McCartney produced the sessions. But then Wings were formed, so the record was shelved. In 1977, the year of “Mull Of Kintyre” and punk, it was released under the title *Thrillington* without any comment from McCartney. Around the same time, a man named Percy Thrillington placed a series of small ads in newspapers seeking romantic liaisons. A rumour circulated that Thrillington was a bandleader from Ireland. Only in 1989 did McCartney admit that Thrillington was him. The album, already a collectors' item, instantly quadrupled in value.



► sleeves and you played whatever song you were doing that day.”

SEIWELL: “It was 9am to 6pm. The way a businessman would work.”

MCCARTNEY: “We were used to that with The Beatles. The early Beatles regimen was like that; we would start at 10am. By the time of *Ram*, I had a young baby and that gets you up early, as many of you will know. And once you're up, you might as well go to the studio. I think the early starts were attributable to my little daughter Mary.”

SEIWELL: “It was CBS Studios on 52nd Street.

It would be Paul, Dave Spinozza and I. Linda would remain in the control room, take some pictures, make tea. Mary was in a playpen, Heather was a little older. Paul would come in with a song in the morning and sing it to us.”

SPINOZZA: “You would memorise the song or write it down, and we'd play it for hours. He worked in the style of Donald Fagen and Walter Becker, who go in with a song and do it to death until it sounds perfect. Sometimes we'd work on a song for a whole day, and if we didn't get a take, we'd come back the next morning and start again fresh on it. The *recording* would be spontaneous, but sometimes it took us 10 hours to get there.”

SEIWELL: “Paul had a lot of music in him. He was going through the whole Beatles breakup and starting a new career. He had a lot of angst about him. He was still soaring on the creative heights of the Beatles time, but he had all these fabulous new tunes.”

MCCARTNEY: “The songs were all there – unlike these days, where you go into the studio and try and get a groove. I've done a bit of that recently, but it doesn't seem sufficient to me. It seems cooler to go in with songs that you *know*, so you're not stuck with a pencil and paper, telling everyone to go and have a break while you think of some words. I knew what I wanted. I was virtually the producer on *Ram*, and if the producer doesn't know what's going on, you might as well give up. The musicians responded very well. ‘Yeah, that's good... no, that's not good.’ We would figure it out and make a take.”

SEIWELL: “How famous was Paul McCartney at the time? Only one of the most famous men in the world! But you didn't have to be careful what you said to him. Hell, no. We were just three lads trying to make music.”

SPINOZZA: “We were professional studio musicians who were there to do a job. We didn't really ask him about things.”

SEIWELL: "I sensed that he didn't want to talk about The Beatles. It wasn't a taboo subject, but no-one brought it up. Did he ever mention John Lennon? No, never."

The other three Beatles all played on each other's records in the early '70s. Did you deliberately want to avoid that?

MCCARTNEY: "No, I got close to it a few times. But you see, I got blamed for The Beatles breaking up, which wasn't actually true. It was John who left The Beatles [in September 1969], but I carried the can for it. And because I was trying to save Apple, I was talking to lawyers and I said, 'Look, I just want to sue Allen Klein.' And they said, 'Well, he's not a party to the agreements.' I said, 'Well, who is?' They said, 'The other Beatles.' So I thought, 'Oh my God.' You know, the mouth of the tunnel had suddenly slammed shut. I was stuck. Klein was going to take it all. So I had a few nightmare months before I decided that if the only way to save Apple was to sue the other Beatles, then that's what I had to do. But it didn't make me Mr Popular. Not with them, and not with the fans."

"It was a long time before people got the hang of it. And it took a long time before any of the other guys said, 'Thanks.' They did eventually. It was like [hurriedly], 'Thanks.' 'For what?' 'Oh... [muttering] for saving Apple.' You know, guys don't thank each other easily. Our guys didn't anyway."

So that's the context of *Ram*. Is that why you had a little poke at John and Yoko in "Too Many People"?

"Yeah, 'Too many people preaching practises'. It was just a minor poke. That's all it was. I think that some other pokes were imagined. 'Too many people preaching practises'. That was it, really. It was like, don't let them tell you what to do."

The other theory is that you wrote "Dear Boy" as a criticism of John for leaving Cynthia for Yoko.

"No, it was nothing to do with him leaving Cynthia. Funnily enough, that song was about Linda's first husband. I thought Linda was great, and it was like... 'I guess you never knew, dear boy'. It was like, you didn't see what I'm seeing. That is absolutely how that was written. And if you check it out, it works. It wasn't written about John."



Wings take flight: (l-r) Denny Seiwell, Linda McCartney, Paul McCartney, Denny Laine. Above inset: Dave Spinozza

PAUL'S ALIASES...

"SO LET ME INTRODUCE TO YOU... THE ONE AND ONLY APOLLO C VERMOUTH"

McCartney's fondness for pseudonyms didn't stop with Percy "Thrills" Thrillington. Here's five more...



PAUL RAMON

McCartney's stage name in The Silver Beatles (c. 1960). Used again in 1969 when he played bass on Steve Miller Band album *Brave New World*. Later inspired '60s-influenced Forest Hills quartet to name themselves the Ramones.

BERNARD WEBB

Eager to achieve success without the famous Lennon-McCartney songwriting credit, Paul pseudonymously penned 1966 hit "Woman" for pop duo Peter & Gordon (featuring girlfriend Jane Asher's brother Peter). Macca's true identity was quickly sussied.

APOLLO C VERMOUTH

A waggish McCartney alter-ego responsible for

producing The Bonzo Dog Doo-Dah Band's 1968 hit "I'm The Urban Spaceman", as well as a single ("New Day") for Apple-signed Jackie Lomax.

BILLY MARTIN

An alias used by Paul in 1969 to book Abbey Road studio time for his first solo album, *McCartney*.

THE FIREMAN

The name he has used since 1993 for his low-key electronica project with producer Youth. In 2008 Macca admitted he wished the well-received *Electric Arguments* had been released officially under his own name.

How important did the *Ram* sessions feel at the time?

SPINOZZA: "I've played with a lot of singer-songwriters in my career. But working on that record, it was obvious that Paul was *seriously* creative. He was witty and funny, but when it was time to play, it was time to play. They weren't rock'n'roll sessions; he was very serious about his music. At the end of recording, he had a little party for us, very low-key. We had some wine and he told a few jokes, but that was it. It wasn't a *hang*."

SEIWELL: "We did 23 songs in six weeks. He overdubbed the strings at Phil Ramone's place, A&R Studios. Then I got a call from Paul to go out to California, where we did 'Dear Boy' and a couple more tracks. Some of the material was experimental. Some of it was done for a *Rupert The Bear* album that he was making. Some of it was used later [eg "Little Lamb Dragonfly" and "Get On The Right Thing" on 1973's *Red Rose Speedway*]."

SPINOZZA: "He was a genius. Everything he sang and played, was just so musical. Every idea, every suggestion... He was really meticulous about capturing the song. He could have made [*Ram*] anywhere as far as I'm concerned. He could have made it in England. He could have made it in Germany. When you listen to his records, there's a certain McCartney stamp – a certain way that he hears – and that's what he always goes for. That's what makes him *him*."

SEIWELL: "I got on with my life and went back to doing sessions. Then, after the record was released, Paul called out of the blue and said, 'How about coming over to Scotland for a little vacation?' 'Sounds good to me.' When I got there, he said, 'I really miss being in a band. Let's put one together.' That's when we formed Wings."

MCCARTNEY: "'How do you 'do' a band?' was the question. You could do the supergroup thing, or you could return to your roots – and that's what I wanted to do. I wanted to experience being at the bottom again. I wanted to get a camaraderie, a chemistry together." ☺

Paul & Linda McCartney's Ram is re-released by Concord on May 21



www.nissan.co.uk/juke

All prices include first registration fee and road fund licence. Information correct at time of going to print. Nissan Motor (GB) Ltd, The Rivers Office Park, Denham Way, Rickmansworth, Hertfordshire WD3 9YS.
Fuel consumption figures for Juke range are: URBAN 27.7-47.9mpg (10.2-5.9L/100km), EXTRA URBAN 47.1-65.7mpg (6.0-4.3L

NISSAN JUKE. BUILT TO THRILL.

No other car is built like the Nissan Juke. Our designers have taken inspiration from adventure sports and combined it with Nissan's performance engineering to create not only our first compact crossover, but possibly the most thrilling car you'll ever drive.

Prices from £13,395 – £21,495.

Nissan. Innovation That Excites.



SHIFT_

NISSAN JUKE

- Compact crossover design
- 1.6 DIG-T 190 hp
- ALL MODE 4x4-i with Torque Vectoring System





Turn-up for the
books: Dexys in
East London,
March 27, 2012

A man with a beard and glasses, wearing a blue denim jacket, dark trousers, a dark cap, and white-tipped shoes, stands in a narrow alleyway between tall brick buildings. The alleyway is paved with cobblestones and leads towards a metal gate in the distance. The lighting is bright, suggesting a sunny day.

DEXYS

Let's make this *precious!*

Welcome the new soul vision! The story of KEVIN ROWLAND and DEXYS MIDNIGHT RUNNERS is one of the most strange and gripping in British rock history, involving addiction, theft, international No 1s and penury. Twenty-seven years on from their last record, though, a remarkable comeback album has opened a new chapter of the Dexys legend. In an *Uncut* exclusive, Rowland and all the band's key players reveal the truth behind three decades of Dexys myths: "The stars were aligned for us..."

Story: Stephen Troussé
Photo: Dean Chalkley



Dexys Midnight Runners in Birmingham, 1980: Kevin "Al" Archer, Pete Williams, Steve Spooner, Geoff Blythe, Kevin Rowland, Stoker, Big Jim Paterson

“TO BE HONEST, I feel some of the legends around Dexys have distracted,” sighs Kevin Rowland, looking back on the fabled, furious, frequently quixotic career of the band he’s led in one form or another since 1978. “When I was younger I thought it was really cool. I think I was too underconfident about the music, I thought we had to have all this other stuff going on. I wasn’t confident enough to let the music speak for itself. And I think it would have been good enough. And so if Dexys are mentioned in a documentary, instead of it being about the music, it’s always, ‘Dexys did this and Dexys did that...’ It was all stupid stuff, a lot of it. Stealing the tapes of *...Young Soul Rebels*? It wasn’t about the tapes. It wasn’t about the deal. We did have a shockingly bad deal,” he notes. “I’m sure it wouldn’t be legal now. Hideously poor. But it wasn’t about the money. It was just some kind of fucking drama.”

Is the drama over now? Is Dexys finally just about the music?

A long, perfectly judged pause.

“For want of a better word, I think it’s about the art.”

IN THE BLAZING early spring of 2012, leading the latest incarnation of his band through rehearsals for a short tour heralding their fourth studio album, *One Day I’m Going To Soar*, Kevin Rowland seems like a man finally at home in his own skin. Maybe he’s just found his right age. Approaching 60, impeccably styled from Gene Kelly cap down to spectator shoes, he strolls the east London streets around his studio, where shabby Hackney bleeds into buzzy Hoxton, and, amid the teeming hipsters and bohos, seems the very model of the modern British pop artist. A born pop star. Maybe it’s the golden early evening air, but he has an aura. It’s not that he necessarily seems at peace with himself. There’s still the old defiance, determination and drive. The definitive intensity. But there’s a poise, an indubitable sense of focus and control.

For almost three decades now, Dexys had seemed the most magnificent, maverick lost cause of British pop. Their ’80s rise and fall was a five-act tragedy that defined post-punk ambition and new-pop hubris. Then years in the wilderness: addiction, bankruptcy, homelessness. A solo career that bordered on farce. Countless false starts, false alarms, false dawns. And then, just when you might have lost the faith, a new, possibly redemptive chapter. There are few second acts in modern pop careers. Dexys seem about to embark on their sixth or seventh. What changed, Kevin?

“That’s a fucking good question. I really don’t know the answer to it.”

Let's Get This Straight (From The Start)

The Dexys/Rowland Discography



Searching For The Young Soul Rebels

(PARLOPHONE, 1980)

**Highest chart
position:** 6

Beginning with the sound of a radio being tuned, wheeling through snatches of the Pistols and The Specials, ...*Young Soul Rebels* was a classic statement of intent, welcoming the new soul vision (a furious cover of Wigan Casino standby "Seven Days Too Long"), wittily denouncing post-punk pretensions ("There, There, My Dear"), and pausing for moments of casual beauty (sublime instrumental "The Teams That Meet In Caffe").



Too-Rye-Ay

(MERCURY, 1982)

**Highest chart
position:** 2

Rebuilding his group for the third time, Rowland delivered the biggest hit of his career. Partly inspired by his love of Van Morrison, partly built on the folky demos of ex-bandmate Kevin Archer's new project The Blue Ox Babes (Rowland even poached fiddle player Helen O'Hara), but ultimately the product

of his own genius, *Too-Rye-Ay* was undeniable, culminating in a song, "Come On Eileen", that went to No 1 worldwide and has become something like a modern standard.



Don't Stand Me Down

(MERCURY, 1985)

**Highest chart
position:** 22

Tortuous in production (at one time said to be one of the most expensive records ever made), dismally received both commercially (Rowland refused to release a single until too late) and critically (by reviewers bamboozled by the Brooks Brothers suits), *Don't Stand Me Down* is nevertheless the Dexys masterpiece, founded on the 12-minute opus "This Is What She's Like", a love song to O'Hara that moves from blokish small-talk to divine delirium.



The Wanderer

(MERCURY, 1988)

**Highest chart
position:** 67

Destroyed by the perceived failure of *Don't Stand Me Down*, Rowland returned with his first solo release,

a record he now describes as a tossed-off pop album. In truth, Eumir Deodato's production doesn't do the songs any favours, but it's not without its charms. The title track is a grand gesture of defiance ("*I'm only happy on this lonely road*"), there's a sensitive cover of Guy Mitchell's "Heartaches By The Number" and the closing "Remember Me" now sounds like an eerily prophetic herald of the wilderness years.



My Beauty

(CREATION, 1999)

**Highest chart
position:** -

Signed to

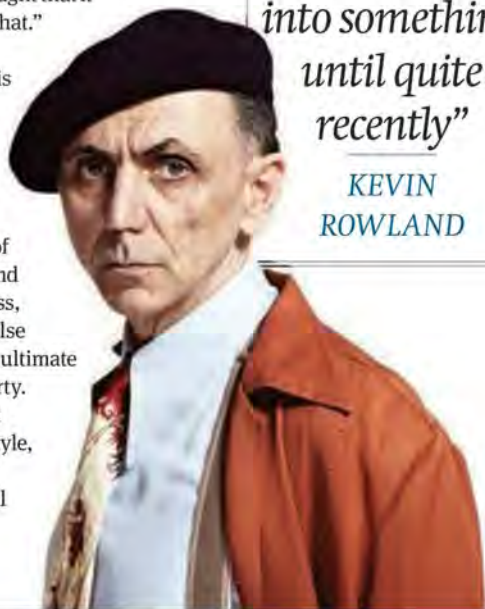
Creation at the

height of the label's decadence, Kevin Rowland intended to return with a light album of interpretations, including "The Greatest Love Of All", recorded in the light of his recovery from addiction. Things got more intense when he decided to appear on the cover in make-up and suspenders. Critical opinion was divided: "The whole concept is akin to rifling through the minutes of a self-help circle," said the *NME*, while *Uncut's* reviewer vowed, "I'll play this record for the rest of my life."

Were the circumstances right? Or did something change within you?

"It changed within me. I think all sorts of circumstances come into play. I wanted to do the album years ago. I said I wanted to do it. But actually I don't think I was ready. Subconsciously I think I knew that, because I never did start to talk about coming close. I always seemed to back off. Even my manager told me he thought the album was never going to happen. But I never had that thought that it wouldn't happen. I never thought that."

ONE DAY I'M *Going To Soar* is the latest draft of Kevin Rowland's spiritual autobiography. Eleven songs that trace the travails of the Wolverhampton wanderer, from Irish ancestry to youthful dreams of beauty. From adolescent anxiety and ambition to the emptiness of success, the neuroses of romance and the false consolations of patriotism. And an ultimate embrace of a hard-won, lonely liberty. Should that sound hard-going, rest assured, in quintessential Dexys style, it's both harrowing and hilarious: sentimental education as screwball



"I knew
I wasn't ready
to put my
heart and soul
into something
until quite
recently"

KEVIN
ROWLAND

comedy. At times it's almost painfully honest. It can also crack you up. "*I don't show much of myself in person*," Kevin says on the closing confessional, "It's OK John Joe," "*but in my music I put it all in there. It's like I've got a need to get it all out of me.*"

The album marks the debut of the latest incarnation of Dexys, based around the band Kevin assembled for the 2003 Greatest Hits tour, under the musical direction of erstwhile Style Councillor, Mick Talbot.

"I'll tell you what Mick did for this album," says Kevin in the Hackney studio where the album was slowly assembled and the band are now rehearsing. "He got in there with me. He got into the detail with me. And a lot of people aren't prepared to do that. They say they are. But they're not. He takes a weight off of me. And I still find it hard to let go, even things I don't know the answer to."

In fact, Talbot had briefly been a member of Dexys back in 1980. "I think I'm on the re-recording of 'Keep It...,' and the B-side," explains Talbot, during a break from rehearsals in the café downstairs from the studio. "I first met the band in 1979 at Eric's in Liverpool. They were supporting The Merton Parkas. Kevin remembered something I was playing at a soundcheck, which was why he rang me up a year later."

Ask him about his role in the new Dexys and Talbot reaches naturally for cinematic metaphors. "Kevin often says making an album is like making a movie. And producing is a bit like directing. But you also have to

→ think about casting. You need a lot of character actors. I was always a fan of Orson Welles films, and he had the Mercury Players and they were the backbone. Joseph Cotten was always part of it, there were certain actors who were always part of his best things. And it's a bit like that with a band. It's casting it. I mean, we all know who the leading man is here. But you've got to have Sydney Greenstreet and Peter Lorre, as well."

IF KEVIN ROWLAND is the mastermind of Dexys then Big Jim Paterson is the heart. In 1978, fresh out of music college and back home in Aberdeenshire, working in a mill making porridge, he saw an ad in *Melody Maker* for a "new wave soul band". "I called the number. I was drunk at the time. Funnily enough, if I hadn't have been drunk I probably wouldn't have called." Paterson retired from music 15 years ago, the only way he felt he could stop the drinking. In the notoriously puritanical early Dexys, Big Jim was always the flagrant exception. "I used to down half a bottle of whisky before we went on," he recalls ruefully. "Half a bottle while we were onstage. Then more afterwards, if I was still conscious. I almost died four or five times.

"I caught the overnight train," he remembers of his first meeting with Kevin Rowland, "and got into Birmingham at 6.30 in the morning. It was November and it was absolutely freezing. I went to Kevin's mum and dad's house and the band were all in the garage huddled around this one fire. I introduced myself and they started playing. Bloody hell man, it knocked my head off, it was so powerful! I'd never heard anything like it before in my life!"

"We only had five or six songs at the time," remembers Kevin. "But Jim came down the next weekend, brought his bag, got himself a bedsit. Actually, I think he stayed at mine the first couple of months, and that was it. That was Jim. He's played on every Dexys album. Got to have Jim."

He's the one musician who stuck by you down the years... "That's Jim all over. Me and Jim have the deepest connection. Beyond words really."



Big Jim in rehearsals, April 4, 2012

"No other band ever made me cry, bleed, make me want to commit crime... it's a religious feeling!"

BIG JIM PATERSON

"I'm the weakest link in this new band," says Jim of the latest incarnation of Dexys. "I'm struggling to get myself together. I'm just building my stamina. My trombone had been in the loft. A family of pigeons had been in. It's pretty hard playing again. My lip is quite painful at the moment."

But a certain amount of suffering, even mortification of the flesh, has always been central to Dexys. "Put it this way," he says, the old fire returning as he talks, "I've bled for Dexys. I've had my lips split. Kevin once jumped off an organ when we were rehearsing for the Intense Emotions tour in Hitchin. He jumped off the organ and landed on my shoulders and I was playing at the time. And I thought, 'Bloody hell, that was sore.' And the next thing I know my lips were bleeding. I was bleeding for my band! I was living it. It felt like I was alive. I said, 'Look Kevin, don't do it again, but you know...'" There's no other band ever made me cry, bleed, make me want to go out and commit crime! Smash windows or whatever! Nothing else has been close. This is

a unique experience. I wish everyone could go through it. Every musician should be in a band like this and they might realise that music can be so much more powerful... Is it a religious feeling? Absolutely!"

Are you worried that going back on the road with Dexys, feeling this renewed passion, might trigger the drinking again? "I'm terrified! I might have to go to a psychiatrist beforehand. I might have to be put into a straight-jacket afterwards! But I think I'll always be by Kevin's side. Even though I deserted him a couple of times, I'm back there now. And I'm glad I'm back. He's my brother."

You're still the Celtic Soul Brothers?

"Kevin said that yesterday, doing photos. I was standing there minding my business and he came up and said 'Psst! Celtic Soul Brothers!' He never told me when he first came up with that phrase, 'By the way, Jim, it's me and you.' I just presumed it was a song about someone or other. It was only four or five years later he told me. I said, 'Bloody hell, why didn't you tell me at the time! I would have milked it!'"

DEAN CHALKLEY

Show Me Them Now What became of the ex-Dexys?



Kevin Archer
(1978-1981)

Following his departure from Dexys, formation of The Blue Ox Babes and the dispute with Kevin Rowland over the sound of *Too-Rye-Ay*, Archer was diagnosed with paranoid schizophrenia. The long-lost Blue Blue Ox Babes album, *Apples & Oranges*, was finally released on Cherry Red in 2009.



Billy Adams
(1979-1987)

In truth yet another Kevin, Billy was a mainstay of the band since meeting Rowland in 1979 - the indispensable player in the *Don't Stand Me Down* sessions is now reportedly a new age traveller.



Nick Gatfield
(1982-1987)

The saxophonist who featured on the cover of *Don't Stand Me Down* rose through the ranks of the music industry, guided the career of Amy Winehouse at Island and became head of Sony Music UK in 2011.



Helen O'Hara
(1981-1987)

After Dexys, Helen played with Tanita Tikaram, released a couple of new age violin albums, and then retired from music to raise her family. Now a mature student of art history.



Seb Shelton
(1980-1983)

Dexys drummer in the early '80s went on to found Seb Shelton Management, overseeing the careers of, at various times, The Woodentops and Julian Cope.

ROXY'S
MIDNIGHT
RUNNER

Kevin on Bryan Ferry

► People always think of Dexys heroes as people like Geno Washington, James Brown, Al Green - but it seems you were quite arty or even glam when you started. The new album cover could almost be a Roxy Music sleeve...

I've always been a Roxy fan. I got into Roxy before the tuxedos. But I thought the tuxedo was a work of art. A stroke of genius. He did it. You've got to see things in context. In 1974 when he wore that tuxedo against everyone else with long hair and jeans and denim waistcoats and shit. To wear that is just... it was outrageous, it was brilliant, and I got it. What I did make the connection with was - he's got a unique vocal style. It's brilliant. Where the fuck did that come from? I was a fan. I was 18 and I just thought it was brilliant. And I also thought he sang with great passion. If you listen to "If There Is Something"? What a song. And the way he sings it. Total yearning going on there.

That fine balance between the ludicrous and magnificent - it's quite like Dexys, isn't it?

I agree.



"Gem" and "Carlo Rolan", The Killjoys, onstage in 1978

PETE WILLIAMS JOINED Dexys when he was 17. Now in his fifties, he's still fresh-faced and has somehow retained some teenage punk idealism. This year, in addition to the new Dexys album, he's released his solo debut, *See*, produced with help from Richard Hawley. Although still nominally the bass player he's become something of a joint frontman for the new band. "Now we're working on the live show, Pete is such a foil to Kevin," says Mick Talbot. "I mean, it's not like it's Morecambe & Wise, but there's a stagecraft to it all. He takes on an important role."

"I was the youngest in the band back then," Williams remembers over tea back in the caff. "It's a massive thread through my life, really, Dexys. I'd played in bands before that. I bought a bass guitar when I was 14 and played with people older than me in social clubs. But Dexys was about us and it was strong and it felt right. None of us knew how it would turn out. I left school with no qualifications, was working in some dreadful factory job, I didn't have anything I could fall back on. It scared the shit out of me, actually. At 15, that that was it. Four weeks holiday a year until you're 65. Music was a great release for me.

"Did Kevin strike me as charismatic back then? Ha, that's a good word! He was driven. As he still is. But we all were. We all wanted to get out. We all were focused in different ways. But Kevin's a very strong force. I saw him in The Killjoys. I remember thinking, 'Bloody hell, he's a bit worked up! He needs to calm down a bit, that bloke!'"

Williams is, among other things, a master of classic deadpan. "There's a whole side of the Dexys that was never picked up on... The look of us was a bunch of surly fuckers. But I look back on great laughs. The adventures we went on! The bunking the trains and all that. All the playing up and taking the piss out of people we thought were po-faced or up themselves. Just hilarious exploits. Black Country people, really, and a very dry sense of humour. It's there on the new album, too. Some of the dialogue. It's quite good to get that balance between

embarrassment and humour. It's a balancing act, but if you can get it..."

Does the new incarnation of the band feel like getting the gang together for one last job? Or is it a new beginning?

"Ha, the caper continues! There is something about finishing the circle. For one thing, I wanted to play with people I've known so long. It does still feel like Dexys. Especially with Jim again, it's quite emotional. Hopefully this is going to grow. It doesn't feel like the end of something. It feels like the start of something."

Jim spoke of Dexys as something like a religious experience.

"It kind of was religious! That might sound pretentious, and I'm just a normal Black Country bloke, never went to church, but there was something greater than the sum of its parts. When it came together. People say they saw you on the 2 Tone tour or Intense Emotions and they felt it. When Stoker the drummer came to it, he got something really special. He could play hard and swing as well. It really informs your playing, to be part of that rhythm section and how strong it felt. I look back on some of those shows and I was taken out of myself. The intensity. I've never felt anything like it. It was incredible.

"But I mean, it blew me away in 2003 when we toured. Yes, there were teary, beery forty-something blokes. But people got it. It's not getting woolly hats and donkey jackets and thumping the air and pretending you're 20 again. We pulled this apart and it's been really looked at. Not in a self-indulgent way, but it's got to keep us interested. It's not hands-in-the-air rock'n'roll. We required a lot from our audience. And hopefully we give them something in return."

THE CENTREPIECE OF *...Soar* is a sequence of songs recorded with actress-singer Madeleine Hyland, following the course of romance from infatuation through obsession to seduction and abandonment. In their mixture of dialogue and drama, the humdrum and



Dexys bassist Pete Williams: "Kevin's a very strong force!"





Kevin and Madeleine Hyland in rehearsal, East London, April 4, 2012

the hysterical, the songs are a fitting sequel to Rowland's masterpiece, "This Is What She's Like" from 1985's *Don't Stand Me Down*. Except this time, rather than two blokes defining the ineffable mysteries of love, via creased Levi's, the CND, and Italian thunderbolts, the woman gets to speak back. "Maddie was great," says Mick Talbot. "Having the background in acting she's able to get that certain tone in her voice. As a bloke, you think, 'Oh God, I'm in trouble.' It's that tone where you think... 'Oh dear.'"

How did you meet Madeleine, Kevin?

"This is going to sound a bit intense, but it was, in a way. I was saying to a mate, 'I'm looking for a singer. I've got to find the right woman for these two songs.' And I said, 'It's like the search for a Scarlett O'Hara.' And I'm not just saying that. I moved to London about five years ago and since then I'd just been looking... The songs were recorded quite late in the process. We had the studio booked and we still hadn't got anybody.

"And then the summer before last I went to the Art Car Boot Fair on Brick Lane and my mate Phil introduced me to his friend Maddie. And I felt she looked right. There was something about her. It's not like she needed to look a certain way, but she seemed to have a vibe about her."

She seems to understand how to walk the Dexys highwire, the balance of deadpan comedy and intense emotion. "That's it, that's exactly it. She was up for it. A lot of people won't give it the time, unless there's money in it. They haven't got that level of commitment. And Maddie did. She would come round and we would sing it. The great

"I do think the stars were aligned for us. I really do. I would have done this 10 years ago"

KEVIN ROWLAND



The full touring lineup of *Don't Stand Me Down*; inset above, the cover of 1985's "This Is What She's Like" single

thing about her, she got into the emotion. She was crying. We've been rehearsing it for the live show, and she was crying."

WAS IT WEIRD, I ask former Dexy Helen O'Hara a few days later, to not only be working on a song like "This Is What She's Like", but also to be its muse? "Haha, it's amazing really! You need to stand back from it, at a certain point, beyond the fact that, 'Gosh, someone's written a song about me!' It's just amazing, that song, the whole process of it. Starting with that conversation. It's not like any other love song, is it? It's the only one in that format. I think at the time, it was just the three of us, Billy Adams, Kevin and me, and Billy was so great to work with. I never felt embarrassed in front of him. And it goes past that, beyond who a song is about, you're working on it every day. So you remove yourself. I didn't think about it

personally after a while.

"It may be coloured by the fact that I was involved in the creative process of *Don't Stand Me Down*, right from day one and saw it through, but I do think it was the best Dexys album. I don't listen to it that often, but I did listen to it recently and it still leaps out. It's better than I remember it in a way! I'm hearing things and thinking, 'Gosh, I don't remember that little melody by the mandolin.' There are so many subtleties, so many layers. I don't think you can ever get bored of it. I think it's probably Kevin's masterpiece.

"It was hard work. It was enjoyable in terms of it was satisfying when we'd achieved the writing and recording. But there were obstacles along the way. Finding the musicians was incredibly hard. And if you haven't got the right musicians, there's no point. But once you found the right people, like Tim [Dancy] the drummer, because the drumming was so integral. Once we found him it was

brilliant. You'd be on a high. And Vince Crane. Working with Vince was amazing because he was just so right. There are plenty of great pianists but he was just so right for that album. Not meaning to be disrespectful, but he was slightly rough around the edges. Just playing from the heart. Not this meticulous performance. He had the Dexys feel, if you like.

"It was disappointing, the response to that album. You'd read good reviews, but the response from the record company... When we first played a demo of 'This Is What She's Like' to our manager he was like, 'I can't play this to the record company! What's this?' He was completely bemused. And it was then that we thought this is going to be hard. I never had meetings with the record company, but it was almost like they were thinking, 'Let him do his thing.' In the end, because it took so long, there was a sense they'd given up on us. It was disappointing, because it was such a massive amount of work, and we thought it was really good. But it still lives on! And I always knew it would. And funnily enough, Kevin said to me after we made it, a few weeks or months later, 'One day you're going to look back and feel so proud you were part of it.' And how right he was!"

BACK AT THE studio, I ask Kevin about the version of "It's OK John Joe" he put on the Dexys Myspace site a few years ago. That version of the song had the lines, "I'm gonna spread beauty to the best of my ability/That's my job, that's why God put me here." You took those lines out when you recorded it for the album. But does that still describe what you do, Kevin, or what you'd like to do?

"I don't know if I know what I'm here for. Do you?"

I don't have to get up and sing about it!



"IF YOU'RE SO ANTI-FASHION THEN WEAR FLARES"

Classic Dexys looks

1 | Proto-New Romantic

Early photos of the band show a mind-boggling array of shoulder pads, hats and wedge haircuts. "When I first saw them in '79, it was a bit more theatrical," remembers Mick Talbot. "I think it was actually pre-New Romantic. It was like they were individual superheroes with capes and tights and things."



2 | Mean Streets docker

Adopted for the 2 Tone tour supporting The Specials, the woolly hats (bobble cut off), donkey jackets and holdalls cemented Dexys in the public eye. Dissent was not tolerated: Kevin Archer recalls Rowland forbidding him from wearing a red hat onstage.



3 | Boxer

Following the departure of the first band to form The Bureau, Kevin styled the second incarnation of Dexys in hooded tops, ponytails and boxer boots, like ascetic priests of soul, captured in the video for "Plan B".



4 | Gypsy

"If you're so anti-fashion then wear flares," Rowland had sung on "There, There, My Dear". Ever contrary, he turned up to the *Too-Rye-Ay* sessions with a bag of denim dungarees for the band. "Not my favourite period," remembers Jim Paterson. "I think I only wore them once, for a radio session."



5 | Preppy

Rowland's dedication to *Don't Stand Me Down* didn't stop at the endless sessions in studios around the world. As much care went into sourcing the perfect preppy look, from the right Brooks Brothers suits to encouraging Billy Adams to get his hair cut at a specific barbershop near Grand Central Station.



6 | Dress

"I am not dressing up as a woman, I'm wearing men's dresses," said Kevin, discussing *My Beauty's* cover, doubtless referencing Bowie's comments on *The Man Who Sold The World*. "It's not a gay thing. It's me as a man expressing my soft, sexy side."

→ "I don't know if I have to have a reason."
It would be a great vocation to have.

"Yeah, I don't know if I'm here for that. I clearly thought that five years ago. Now? I think I'm here to grow, certainly. I think that I get a lot from doing this stuff, doing music, from spreading beauty, whatever you want to call it. Putting my heart and soul into it."

At this point, the studio kettle mysteriously switches itself on and starts boiling, as though compelled to add, in a very Dexys way, a hint of kitchen sink, a dash of Mike Leigh, to this discussion of, you know, the meaning of life.

"This kettle's weird, I'll switch it off, it's a bit noisy... But, you know, it's not enough, really..."

What, spreading beauty?

"I don't like to use the expression, spreading beauty, really. I mean, I know that I said it..."

Being an artist?

"Yeah, for want of a better word. I didn't know anything about being an artist when I was young. I wish I had learned about art history. I think it would have helped me so much. About movements and reactions. I had no idea about any of that. I was coming at it cold, working completely intuitively. I just don't think that this is enough..."

"I do get a lot from this. But the mistake that I've made in the past, and that I'm probably still making is that I still believe... that it's the most important thing on earth. Doing this. Getting an album to a really high standard. To as high a standard as I possibly make it. Achieving something really, really, really good. And putting everything into that. And that becoming the whole focus of my life. That's what I did. That's what I tried to do in Dexys in the '80s. That's what I certainly did with *Don't Stand Me Down*. And that's certainly what I've done here.

"And that has left me previously exhausted and disillusioned and without anything else in my life. Do you know what I mean? It's true. Even in '82. I remember it was New Year's Eve and everyone was going off to do things with their girlfriends or their families. New Year's Eve and Dexys were really successful and I just sat in on my own because I didn't have any friends, I didn't know where to go. I hadn't really cultivated that. Because I just had tunnel vision."

Is it tempting to focus on your art rather than your life,



Raggle taggle gypsies:
Kevin Rowland and
Helen O'Hara in Dexys'
Too-Rye-Ayera

"Kevin wanted
to control
Dexys...
He thought
he could, and
he didn't"

KEVIN ARCHER

because in the studio you can at least have the feeling you're in control of things?

"I have no idea. But I do know... that the experience of the '80s, Dexys, fucking blew me out, it fucking destroyed me. After *Don't Stand Me Down*, I was fucked, man. Just wiped out. I was drained. Of all energy and all enthusiasm.

"If you look at what I did after that – I did a fucking lightweight pop album in 1988, that was all I wanted to do. I wrote them songs in... not long, half an hour or something. It was just throwaway. I was drained in every way. It takes an awful lot out of me to do it this way. And then what did I do? I did a covers album. All right, admittedly it seemed like a simple thing to do. I thought I'm going to an album of other people's songs. I say a covers album, it was interpretations

Dexys spin-offs Other projects from the Midnight Runners family

THE BUREAU

Towards the end of 1980 the Dexys band addressed a letter to Kevin Rowland informing him they were essentially sacking him. Forming The Bureau (below), Pete Williams, Geoff Blythe,

Stoker, Steve Spooner and Mick Talbot toured the States with The Pretenders, released an album, *Only For Sheep*, in Australia and Canada, and then dispersed.

THE BLUE OX BABES

Exhausted by Dexys' grueling touring, co-founder Kevin "Al" Archer, went back to Birmingham to be with his girlfriend, Yasmin. Inspired by ex-manager Bernard Rhodes'



prediction that the next big thing would be folk, they recruited string players (including the future Helen O'Hara) and formed The Blue Ox Babes. Kevin Rowland asked to borrow an early demo tape and was inspired to create *Too-Rye-Ay*, effectively scuppering the band's career.

THE TKO HORNS

Following Rowland's emphatic decision to switch from brass to strings, Jim Paterson, Paul Speare and Brian Maurice toured with Paul Young's Q-Tips and were soon in demand as the TKO Horns session group, featuring prominently on Elvis Costello's *Punch The Clock*.

THESE TENDER VIRTUES

Following time in both The Bureau and The Blue Ox Babes, bassist Pete Williams formed the Dickens-inspired These Tender Virtues to showcase his own

songwriting, releasing one EP, "The Saga Continues", in 1985.

PETE WILLIAMS

In addition to returning to the fold as bassist and



co-vocalist on the new Dexys album, 2012 also saw Pete Williams release his debut solo album, *See*, recorded in Sheffield with help from, among others, Richard Hawley.





"Al" Archer and Kevin Rowland in Birmingham, March 1980

more than covers. It turned out quite intense. I meant it to be light. It didn't turn out that way.

"I know it's a long time and this might sound like a fucking ridiculous statement, but it's true. I think subconsciously I knew that I wasn't really ready to put my heart and soul into something until quite recently. And I think *Don't Stand Me Down* kind of haunted me a bit. Subconsciously it haunted me. And I don't think I wanted to do an album just for the sake of it. That's what was going on a lot of the time.

"I'm just a perfectionist. It's a gift and a... what do you call it? A curse. My dad was a perfectionist. He was a builder. Everything had to be fucking perfect. And I'm exactly the same. I kind of wish I wasn't like that. I wish I could enjoy it more. I must have got to a level I suppose where I can operate. I can be with this band now and hear things and think, 'OK, that could be better.' But I'm not freaking out about it. Hopefully I'm a little bit more reasonable. I just want to make it great, you know? And it does seem like the end of the world to me, when it's not great. Because I put everything into it. I put my life on hold. To the extent that there's not much life outside of this really. I don't have those things that a lot of people have in their life."

"DO I STILL respect Kevin Rowland as an artist?" wonders Kevin "Al" Archer, the co-founder of Dexys. "I do, yes." Archer was the co-writer of early Dexys songs including their first No 1, "Geno". He left in 1982 to form The Blue Ox Babes – who Rowland now credits "perhaps too much" with inspiring the sound of Dexys album *Too-Rye-Ay* and, particularly, monster hit "Come On Eileen".

The two Kevins formed Dexys after the demise of The Killjoys, their punk group in 1978. "Kevin said to me, 'I'm going to form a new group with a brass section.'" And I said, "No, I think I'll go my own way." And he phoned me a couple of weeks later and said he was still doing it and I said I'd join. I don't know why I said no initially! I didn't fancy it at first. But the more he talked about it... At the time everybody laughed! They said, 'You'll never do it!' It was so out of sync with what was going on: post-punk. Powerpop was in at the time. Which The Killjoys had been a little bit.

"But I had always been a fan of Northern Soul. I used to go to discos. It was all territorial at the time. There was nothing else to do back then, so gangs of us would go to a disco,

TRACK-BY-TRACK

ACADEMIC INSPIRATION

10 classic Dexys/Kevin covers

1 | Breakin' Down The Walls Of Heartache

The B-side of "Geno", originally recorded by Johnny Johnson & The Bandwagon made plain Dexys' devotion to primal Northern Soul.

2 | Respect

The Otis Redding classic was a mainstay of the Dexys live set and was eventually released on the 12-inch B-side of 1982's "Let's Get This Straight (From The Start)".

3 | Soul Finger

Another live favourite, the 1967 Volt debut of The Bar-Kays appeared on the B-side of "Plan B" in 1981.

4 | Labelled With Love

The Difford and Tilbrook Squeeze song from 1981 was a highlight of *My Beauty*.

5 | Marguerita Time

When Rowland was finally persuaded to release a single from *Don't Stand*

Me Down, he chose, with typical perversity, to cover this Status Quo track for the B-side.

6 | Thunder Road

The Springsteen opus was scheduled to appear on *My Beauty* before The Boss' lawyers refused to permit Rowland's personal reinterpretation – promos had been sent out with the track included, however.



7 | The Way You Look Tonight

Touching version of the Kern/Fields standard. Recorded during the *Don't Stand Me Down* sessions, eventually to appear as the B-side of the solo single "Walk Away".



8 | The Greatest Love Of All

Rowland's anguished but triumphant reworking of the song made inescapable by Whitney was the centrepiece of *My Beauty*.

9 | Nightshift

The reformed Dexys performed a terrific version of The Commodores' song on the 2003 *It Was Like This* tour.

10 | TSOP

Gamble and Huff's definitive Philly Soul track was covered for the B-side of the "Jackie Wilson Says" 12-inch.



watch black kids from Dudley and copy them because they were better dancers. It was great fun. And that all went when punk came in. So with Dexys we just immersed ourselves in that soul music."

Was it enjoyable, the initial success?

"The downside was that Kevin wanted to control it. He thought he could control it and he didn't. We had done *Top Of The Pops* with 'Dance Stance' in 1980. But then the record company chose 'Geno' as the next single. And when it went to No 1 it all went mad. All these kids' shows. It was really enjoyable because we'd put all the hard work in and it hadn't gone to waste. In the past, so many groups had failed at that stage. But for Kevin Rowland? I don't know. They sent us a limo, to take us to *Top Of The Pops* and Kevin said, 'I'm not having that,' and he cancelled it! Everybody was willing to enjoy it as much as possible, but it was a question of what we were allowed to enjoy. But the night before we first did *Top Of The Pops* I couldn't sleep, I was so frightened. It was such a great feeling. It was brilliant.

"Kevin was dominating. I got fed up with it in the end. He apologised years later. That does colour my memories of the band. I'm not bitter, but it could have been better.

"When '...Eileen' came out, it put a spanner in the works," Archer continues, with a certain



Above: Kevin Rowland in Blossom Street; and below, Dexys in Hoxton Street Studio, both East London, March 27



"My dad was a perfectionist. Everything had to be perfect. I'm the same"

KEVIN ROWLAND

melancholy understatement, recalling the moment when he realised that Rowland had used a demo of The Blue Ox Babes as the template for *Too-Rye-Ay* – even to the extent of persuading Helen O'Hara, who Archer had originally discovered at Birmingham Conservatoire, to join Dexys. "It stopped the group dead. I felt bad for Andy Leek and for Yasmine, my girlfriend who was in the band. Andy put his life into it, arranging those songs. And in 1983 Kevin got in touch, and it was weird. He said, 'I'm sorry for what I've done,' but it was too late. I ended up moving near to where he lived in Edgbaston, actually. He was living in a three-storey house and I was living in a bedsit. I said to him, "...Eileen" ripped off the build-up to one of my songs!' And he denied it. I was doing OK at the time as I was getting the 'Geno' royalties. I didn't worry too much. I was angry with Kevin. But at the same time I was happy he'd got the success. But Kevin never seemed happy."

"THERE'S A PHENOMENAL buzz," says Mick Talbot, standing in the band's rehearsal space, talking of preparations for the forthcoming tour. "There's an air of expectation already. There is a real depth of love for the heritage of it all. And Kevin is meticulous about that, which is why he likes to see it through. It goes beyond music to the whole production. It's tantalising being on the eve of airing a lot of new stuff."



Do you feel this love for Dexys, Kevin? The sense of the audience willing you back on track?

"You know, I hadn't felt the love until we finished this album. I went through stages when I wished I had never got into music. In the '90s, I hated it when anybody came up to me in the street. I would think, 'I hope they don't know what I did.' And I would be waiting for them just to ask the question, 'What are you up to now, Kevin?' I think I was haunted by it. I didn't know how I could do it anymore. How I could do anything good again. That's why I didn't want to talk about it. And I probably felt like I'd fucked it up.

I made a lot of mistakes. I was broke, for fuck's sake. I was living in a bedsit in the '90s. It had all gone wrong. I also felt incredibly separate from everybody else. And I didn't want that.

"But now... I do think the stars were aligned for us. I really do. If it was me, I would have done this five years ago, 10 years ago. But I still remember when we finished the album. We got to 10 at night and it's done. And I'm just feeling... blissed out. Everything's feeling fantastic. I know why I'm on this Earth. Everything makes sense. I feel good. I can relate to the musicians, I'm not worried they're not going to play it right and fuck it up. Everything's perfect. I love everybody. It's great. That lasted about 24 hours. And then I'm worrying about the next song. That's what I'm like." ©

Dexys release a single, *"She Got A Wiggle"*, through BMG Rights Management on May 28, followed by the album, *One Day I'm Going To Soar*, on June 4. They tour in May



Dexys in rehearsals, East London, April 4. Clockwise from bottom right: Kevin and Mick Talbot; drummer Dave Ruffy; Kevin with Madeleine Hyland; Kevin Rowland and Pete Williams; Kevin alone; guitarist Tim Cansfield; and violinist Lucy Morgan



TRACK-BY-TRACK

ONE DAY I'M GOING TO SOAR

The 11 parts of Dexys' latest opus

1 | Now

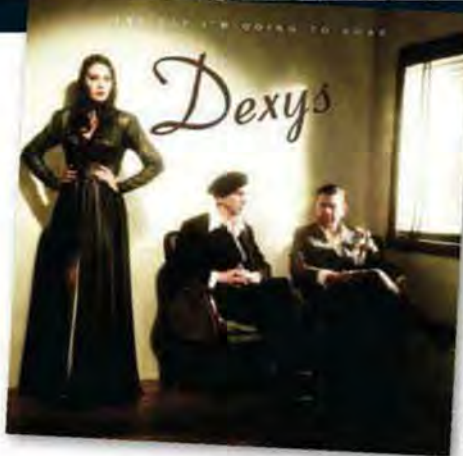
Beginning as a reminiscence of his parents' upbringing in Ireland, "Now" transforms into a song about the need to escape, with Kevin setting the standards for self-revelation early: "I know that I've been crazy/That cannot be denied/But inside of me there's always been/A secret urge for flight".

2 | Lost

Another anguished song about childhood dreams, this time with the Irish voices of tradition suggesting that Kevin needs to "face up to reality".

3 | Me

The third, stripped-down chapter of *...Soar's* self-examination seems to tackle the emptiness of success, with a midsong dream-sequence that



seems to take place in some vapid after-party: "It's empty, man, there's nothing here".

4 | She Got A Wiggle

Introducing the album's second act, concerned with love and lust. Over an Al Green groove, the man who once admonished himself for thoughts that "verge on dirty" becomes besotted with a new brown-eyed girl who makes him melt. "I LIKE IT!"

5 | You

A Willie Mitchell-style production as the tingle of infatuation is replaced with

lonely obsession. "I got to fight off those who try to usurp me/I know there will be many," admits Kevin. "I told you I was happy, I was lying/I'm sitting here and dying."

6 | Thinking Of You

The obsession continues, with Kevin adopting an almost Vincent Price tone to explore "the darkest part of the loneliness of a torn and troubled man".

7 | I'm Always Going To Love You

A classic declaration of undying love to match any of the Northern Soul singles early Dexys would eulogise, which abruptly changes direction with an unforgettable midsong confession and superb vocal from Madeleine Hyland.

8 | Incapable Of Love

The love hangover hits hard, with Kevin and Madeleine partaking in some screwball repartee. "Maybe we could try it

again?" suggests Kevin. "Like an open-plan thing?" "Fuck that, I'm not stupid."

9 | Nowhere Is Home

The final act kicks off with the bleakest moment on *...Soar*, Kevin bereft and inconsolable, but still dreaming of escape: "Take your Irish stereotype and shove it up your arse... I want to be the man of my dreams... I will become free."

10 | Free

An upbeat number, bright with piano and acoustic guitar, with Kevin finding determination reminiscent of "Let's Make This Precious". "Why would I buy a book when I could join a library, it don't make no sense to me..."

11 | It's OK John Joe

A classic Kevin Rowland monologue, rueful and devastatingly honest. "I don't show much of myself in person," he says, like an epitaph for the album, "but in my music I put it all in there, it's like I've got a need to get it all out of me."

Bob Seger

Detroit's ramblin', gamblin' man recalls his best – and worst! – works: “The Eagles are all over my shit...”

BOB SEGER HAS just moved house. “We needed a new house, and I went on tour for 51 days and we never moved in,” the Detroit-born singer explains. “I’m so far behind, I got boxes on boxes.” We’re pleased, then, he’s taken time out from the unpacking to talk us through his career as one of America’s most enduring blue-collar rockers. “I wanted to be as rhythmic as James Brown, as deep as Bob Dylan and as fiery as Little Richard,” Seger tells us. It’s a strategy that’s found him considerable success while also attracting plenty of famous admirers, including Bruce Springsteen, Bob Dylan and another Detroit rocker: “Jack White keeps calling my office...”



RAMBLIN' GAMBLIN' MAN

CAPITOL, 1969
US CHART POSITION: 62

The veteran of local Detroit groups

including *The Last Heard* – whose 1967 single “Heavy Metal” featured Jim Osterberg, later known as Iggy Pop, on drums – Seger and his band turned down an offer from Motown to join the Capitol roster as *The Bob Seger System*. Future Eagle Glenn Frey guested on their debut’s title track.

SEGER: We changed our name from *The Last Heard* because if you said it too fast, it came out bad. I’d been sitting on the song “Ramblin’ Gamblin’ Man” for a long time, but the rest of it, I wrote in five days and recorded in about five days. My manager’s done this to me down through the years, where he says, “We’ve got to have an album now.” Meanwhile I’m playing five or six nights a week. Worse, I did not know how to write songs.

We recorded it in the basement of a bowling alley over Pampa Lanes over in East Detroit. We used that place a lot. I ended up buying the piano out of there. It’s a 1968 Bosendorfer. It’s still sitting in my house.

Glenn Frey sang back-ups on “Ramblin’ Gamblin’ Man”. I met him when I was 19 and he was 16. The Eagles are all over my shit. As for the song “2+2=?”, I was talking about the Vietnam War. It didn’t make sense to me. During the 1960s, I saw the protests on the University of Michigan campus. I got tear-gassed a couple of times. Most of these songs, I threw together really quick.

You know who loved that stuff, is Jack White. He keeps calling my office, saying, “Tell Bob I want to remix it. I want to redo it.” He wants to play on it, too.



BRAND NEW MORNING

CAPITOL, 1971
US CHART POSITION: N/A

After the failure of the System’s third album, *Mongrel*,

Seger struck out alone on this acoustic album. It was not a success and remains out of print. Seger has said the only copy is buried in his backyard.

I hadn’t listened to *Brand New Morning* in 35 years until now. I knew I wasn’t a good enough songwriter and I wanted to just stop and write. The only way I could think of to do that was to just quit the band and say, “I’m going to do a solo thing.”

I love some of the chords on that record. Most of it’s crap, but there’s a couple of things on it that I like.

It’s me trying to become a songwriter. I was writing in weird tunings that I picked up from Tom Rush, who is one of my favourite folk guys. “Railroad Days” is my favourite song on there. I’ve always loved trains. I grew up within a mile of a set of train tracks. My brother, he’s three and a half years older than me, we used to play on the cars – when they were stationary, naturally. We’d do the old penny on the track, all that stuff, get it squashed and take it home and look at it. We could hear the trains at night. It used to make me think, ‘I’m here, but they’re going somewhere.’



BACK IN '72

PALLADIUM/
REPRISE, 1973
US CHART POSITION: 188

Plans to record at Muscle Shoals were abandoned after a misunderstanding

over studio fees – Seger believed he was being charged £1,500 per side of an album, not – as it turned out – per track. Instead, he recorded the bulk of the album at Leon Russell’s studio. There’s a few songs from Muscle Shoals, but most of it was done in Paradise, Oklahoma, maybe 60 miles east of Tulsa, at Leon’s. A lot of those years, before we made it big, we were playing 300 and some nights a year, travelling 125,000 miles a year, wearing out vans, station wagons. One night I was playing in Eau Claire, Wisconsin. I was with Skip and Dave from Teegarden & Van Winkle, and we stopped in some place to get something to eat after the gig. It’s like one in the morning. We all had long hair, and Skip and Dave were skinnier than hell, and I wasn’t far behind them. We got harassed. That’s where the song “Turn The Page” came from.

As for the line, “*You smoke the day’s last cigarette rememberin’ what she said,*” that was just a general thing for a travelling musician. We met a lot of girls on the road, and spent a lot of nights out there, and after whatever happened, I’d smoke a cigarette and go to sleep. Yeah, we weren’t the most chivalrous bunch. We knew what was at stake and we knew we were moving on. Probably never see these people again. We weren’t that much in demand either. That was my life back then. You can hear it in that song.



Rock on, Bobby: Seger warms up at the Atlanta-Fulton County Stadium, Atlanta, Georgia, August 1976. Left: looking sharp in the '60s...



LIVE BULLET

EMI, 1976

US CHART POSITION: 34

The first album to feature Seger's long-serving Silver Bullet Band, this was recorded over two nights at Detroit's Cobo Hall in September, 1975. Ostensibly, a stop-gap to allow Seger to finish his *Night Moves* album, this became one of the best-selling live records of all time.

I had a bunch of songs for *Night Moves*. Enough for Punch [Seger's manager], but not enough for me. So we did *Live Bullet*, and it was worth it. I found out we were recording it the night of the shows. Punch didn't want me to know, because he didn't want us to be nervous. But The Silver Bullet Band had been playing five, six nights a week, every week, so we knew those songs up, down, sideways, and we were tight. It was just a matter of going out there and enjoying ourselves, feeding off the energy of the crowd.

I remember about four or five months earlier, we played with Dan Hicks And His Hot Licks. They were supposed to close the show. But Dan had seen us soundcheck earlier, and he said, "I'm going on before you, I'm not following you." So I started getting a feeling that we were getting better. And at Cobo Hall, it was like, finally, we're headlining at a proper facility in our own town.

We got a couple outtakes from it, too – "Don't Burn Down The Bridge" by Albert King, "Just Might Want To Come Home", "Breaking Up Somebody's Home". So the whole show didn't get on the album, but someday you're going to hear those tracks, too.

THE UNCUT CLASSIC



NIGHT MOVES

EMI, 1976. US CHART POSITION: 8

Seger's ninth studio album found him turning 30, and looking back to his youth for inspiration. The title track reached No. 4 on the American singles charts, transforming Seger into a national star.

This was definitely a career-making record. I have a lot of fondness for it. It was inspired by that movie, *American Graffiti* [1973]. It was set in '62. That's when I was in high school, and it was exactly the life that I lived. We wanted to be tough guys, greasers, car guys, hard-to-get with the girls. Sexuality completely out of control.

I am always amazed that they play "Night Moves" on the radio. I got away with one there. I got the idea for narrative songwriting from Kris Kristofferson. A key song for me was "Me And Bobby McGee". You could just tell that he'd lived that. I listened to that song over, and decided I

wanted to write a song like that, a song that I'd lived. So everything in "Night Moves" is true. We did have those parties called grassers. A buddy of mine had an upside-down 45 record player in his glove box, and we'd all bring our records and play them on his car battery and dance by the light of the cars. The first use of "Night Moves" was about getting through the awkwardness of sex and all that stuff. The last "Night Moves" was about time passing. First it was a noun and then it was a verb. I wrote that in pieces and it took me six months to finish it.

Springsteen helped me immensely, in a way. When I first heard "Jungleland" on *Born To Run*, I liked how he just stopped it dead, so I decided that's what I'll do with "Night Moves". I had the three verses, I knew how to end it, what I didn't know was what went in the middle. So I did a double bridge, like Bruce did in "Jungleland". Of all the songs I've written, there wasn't one that I was positive would be a hit, except this one.

Did the girl I wrote it about know it was about her? Yeah, she knows. It's funny, I hadn't seen her for 25 years, and we played Eastern Michigan University last November and there she was in the audience. I saw her for a split second and she looked just as good as ever. When Punch wanted me to put the album out, it didn't even have "Fire Down Below" at that point. That was one of the last songs I wrote for it, which I think is a pretty good song. Randy Newman told me that was his favorite song I ever wrote, and so did Bob Dylan.



Good night, Detroit! The last show of Seger's 2007 tour, March 17, at hometown venue the Cobo Hall



STRANGER IN TOWN

EMI, 1978
US CHART POSITION: 4

The follow-up to *Night Moves* dealt with the fallout from Seger's recent

success and his relocation to Los Angeles. The cover was shot on the lawn of his Hollywood home, which also was the inspiration for the single, "Hollywood Nights". It gave him his first UK chart position, too.

The loneliest two years of my life, I lived in L.A. Everybody was always working, and you never see anybody. I wrote "Still The Same" about a multitude of characters that I met in L.A. It's about all the Type As, whether they were record promoters or other artists or whatever. I'm not really a Type A guy. My manager is, and that's probably why we've gotten along great down

"Sometimes I get mad at myself, because I sound like I'm preaching"

BOB SEGER

through the years. I like to listen to people. It's probably my commercial reason for why it was smart to base out of Michigan. I've got Glenn Frey playing guitar on "Till It Shines" and Don Felder is on "Ain't Got No Money". So there's my Eagle guys bailing me out again. I love the Frankie Miller song, "Ain't Got No Money". He was like a white Otis Redding. There was a song called "Stranger In Town". It's me trying to do a

soundtrack to a Clint Eastwood Western. It's pretty cool, actually. It was the 10th song and it never made it on the album. My manager, who's superstitious about these things, said, "We've had good luck with nine, let's stick with nine."



AGAINST THE WIND

EMI, 1980
US CHART POSITION: 1

Seger's only US No 1 LP to date, it knocked Pink Floyd's *The Wall* off the top spot. It won

two Grammys and again features Seger's lucky charm, Glenn Frey, here singing backing vocals. Includes a tribute to Jane Fonda.

Stranger In Town had been like No 2 for a couple of months, but we sold six million records. I think we were up against The Bee Gees. We couldn't get past *Saturday Night Fever*, that was No 1 forever. So with *Against The Wind*, I said, "Whatever it takes, I'm going to have a frigging No 1 album." Everything I wrote, I was thinking, 'I'm going to try to make sure it can get on the radio.' But I was experimental, too. I wrote "Her Strut" for Jane Fonda. She knows it's about her and she loves that. She came to see us in L.A. She was such a sweetheart, she came backstage, took pictures of my kids and crew and stuff. As for the title track, I almost didn't include the line, "I wish I didn't know now what I didn't know then", because I was a little worried about it being grammatically correct. But I thought, 'I know what I'm trying to say and that's the best way I can say it, so I'm just going to leave it in.' John Fogerty told me it's his favourite line I ever wrote. When I played "Against The Wind" for The Eagles, Don Henley had me play it again and again. Afterwards, he said, "You hurt yourself on that one, didn't you?" I told him, "Yes, I did."



THE DISTANCE

EMI, 1982
US CHART POSITION: 5

Produced by Jimmy Iovine, *The Distance* extended Seger's chart run and reached

No 5 in the US. A Springsteen-endorsed affair, guests included E Street Band keyboard player Roy Bittan alongside Frey, Don Felder and Bonnie Raitt.

I toyed with making this a double album. When I told Springsteen that later, he just looked at me and said, "Why didn't you?" I told him, "Tell me one double album that wouldn't be a better single album." Especially as producer Jimmy Iovine kept bitching at me, "All you do is work." Imagine how much more I'd have worked if it was a double album. But I get a lot of satisfaction out of working hard.

My inspiration for this was the movie, *Annie Hall*. That whole movie is about relationships, the power of relationships and the yin and the yang of them.

"Little Victories" was the song that Springsteen loved from this record. Jimmy Iovine, Springsteen and I were up on Mullholland Drive. Bruce had just driven across the country, and what did he have in his hot little hand, but *Born In The USA*. He had this mega stereo inside this gigantic Ford something convertible, and I played him *The Distance* on it and he played me *Born In The USA*. After a while we had to drive around town, because we were so loud the neighbours came out on their lawns and told us to leave.



FACE THE PROMISE

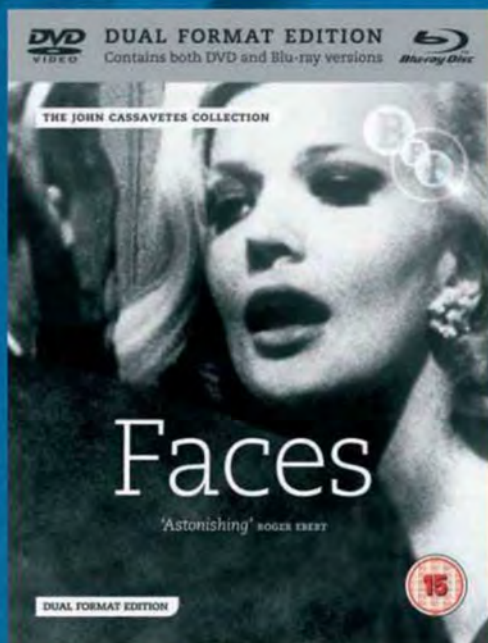
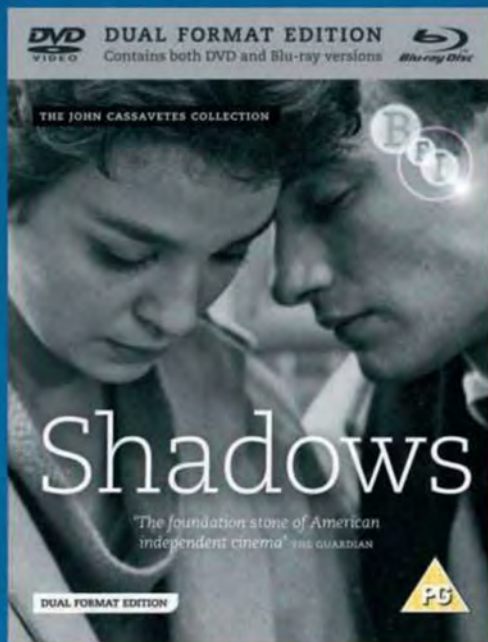
EMI, 2006
US CHART POSITION: 4

After an 11-year hiatus that he'd spent in semi-retirement with his young family, Seger

returned with his 16th studio LP. Fatherhood hadn't mellowed him: this was a passionate album, fuelled by anger at commercialism, environmental issues and war in Iraq. Sometimes I get mad at myself, because I sound like I'm preaching. But I feel strongly about certain things. I've always loved Joni Mitchell's "Dog Eat Dog", and told myself one of these days I'm going to write a song like that. "No Matter Who You Are" is that song. No matter who you are, someone will try to convince you that you should be someone else, or do something else. You're going to get that no matter who you are. I think that's important for everyone to know. But I think my favourite song is "Won't Stop". It's so unbelievably different, and it's just me and this great percussionist Eric Darken from Nashville, there's nobody else on it. It's just so frigging unusual. Addiction is just horrible and so I put it right after "Real Mean Bottle". The other one I'm really proud of is "No More", which is just my flat-out, total denunciation of that three trillion dollar megafuck called the Iraq War. It killed our economy, it killed the world's economy. ☪

Bob Seger's *Ultimate Hits* compilation is released June 4 on EMI

THE CASSAVETES COLLECTION



John Cassavetes' ground-breaking debut *Shadows* and the powerful, Oscar®-nominated *Faces*, receive their long-overdue Blu-ray world premiere as part of the BFI's Cassavetes Collection.

Available in Dual Format Editions (containing both DVD and Blu-ray discs).

bfi.org.uk

Available from amazon.co.uk

OSCAR® is the registered trademark and service mark of the Academy of Motion Picture Arts and Sciences.

Won't back down

Is TOM PETTY really a regular guy who somehow won a seat at rock's high table? As the HEARTBREAKERS prepare for their first UK shows in 15 years, Petty finally comes clean about his troubled childhood, incredible career and A-list confidants.

"Life," he says, "is much more complicated than a rock'n'roll set."

Story: Jaan Uhelszki Photo: Danny Clinch

TOM PETTY'S BEACH HOUSE is not, predictably, one of the more ostentatious in Malibu. A little way up the Pacific coast, Keith Moon once built a motorcycle ramp to torture his next-door neighbour, Steve McQueen. Moon's bathroom wall was studded with jutting rocks. "The house *does* belong to a rock star," he would explain.

"If I were a house, I'd be this house," Petty says about his comparatively understated cottage, with a matching guesthouse that he has converted into a studio. For one of the foremost American rock musicians of the past four decades – and one of the best-connected – Petty has a knack of not drawing attention to himself.

"I'm not really all that balanced," he will protest, later. "People see me as normal. I'm not, really. I think I'm very complicated. I mean, what does it say about me that I feel more comfortable onstage than I do off? Maybe for a song or two when you first come out, you're nervous. But once you feel plugged in and everything's good, it's a very safe place to be. Life is much more complicated than a rock'n'roll set."

Less than 30 yards from the Pacific Coast Highway, Petty's place is located on a quiet little road under a canopy of ancient, yellowing palm trees and 30-foot-high box hedges. Beyond the garden of old roses, and the palm tree wrapped in white fairy lights, a small plaque on a pine wall announces that we have arrived at "Loose Moose Studios". Inside, there are no platinum records to commemorate the 60 million albums sold, no evidence of the two Grammys and 18 Grammy nominations, no souvenirs of Petty and the Heartbreakers' 2002 induction into the Rock And Roll Hall Of Fame (the very first year they were eligible). Instead, behind a purple cat-litter box, is a framed photograph of Muddy Waters. There's a lamp with twisted bead strands that looks as if Stevie Nicks might have just dropped it off; a wrought-iron chandelier with two burned-out bulbs that hangs six feet above a recording console and a keyboard; an early-'50 radio cabinet and a similarly vintage television.

TOM PETTY CV

- **Born:** Tomas Earl Petty, October 20, 1950
- **First record bought:** The Marvelettes' "Playboy"
- **First band:** The Sundowners
- **Unlikely movie cameo:** Kevin Costner's *Waterworld*
- **Highest UK singles chart position:** 28 ("I Won't Back Down")

DID YOU KNOW...?

- Petty's house was destroyed by arson in '87
- Petty has a Telecaster his roadies call Red Dog
- Little Richard presided over Petty's 2001 wedding to his second wife, Dana
- Appeared on *The Simpsons* – "How I Spent My Strummer Vacation" (2002, below)
- Every episode of US series *Cougar Town* (bar two) is named after a Tom Petty song



"Everything in this place came with the house," Petty laughs, as he lights the first of many Marlboro Reds. "In fact, it's the second time I've bought a house that I told them I wanted everything in it – rugs, paintings, appliances, furniture. Everything. I let them take a few things that have personal meanings, but on the whole I want it all."

Has anyone refused you? "No-one."

PETTY ALSO OWNS a Moroccan-style manor house five minutes up the road in Malibu, and another beach house further along the coast, which he now rents out. It is here, though, that he currently feels most at home. "It'll be 10 o'clock at night, and I'll say to [my wife] Dana, 'Let's go to the beach.' It was built the year of my birth," he says. "Maybe that has something to do with it."

Petty describes himself as a "British Invasion kid", growing up in Gainesville, Florida, one of the multitude whose lives were changed by *The Ed Sullivan Show* on February 9, 1964. "When I saw The Beatles, it was like a bulb lit up in my brain. They seemed so unlike anything you'd seen in showbusiness. They didn't look like movie stars, but they looked really cool and they seemed to be friends and were having the greatest time."

He has not, however, played a UK show for 15 years, making his three shows this June – at the Isle Of Wight festival and then two at the Royal Albert Hall – unusually auspicious events. "There isn't any particular reason," he continues. "We've talked about it forever. We just tour now for three months every couple of years – that's all I can take. America comes first – for financial reasons, for convenience. I finally said, 'If we're going to do this before we're just too old, we need to go now, and let's put America second.' There wasn't any particular reason, except maybe Dana will find a great dining-room set that she wants to ship back. That's why going over there costs me. It's the shopping."





Petty in the proto-Heartbreakers, Mudcrutch, 1974

➤ “It’s driven me crazy. I’ve wanted to go forever,” says Benmont Tench, the Heartbreakers’ keyboardist. “I’m sure there’s a reason; they don’t tell me anything. They tell me the song as they’re counting it off. Sometimes.”

“The UK seemed to get us immediately, even more than the Americans. Maybe because we were a basic rock’n’roll band and weren’t wearing white satin trousers; we had really good songs, and we were a good band. In the States, for some reason, they found us suspect, maybe because we didn’t have punk haircuts. We had long bloody hair. We tried to be entertaining; we didn’t take ourselves too seriously. We look a little self-centered in old clips, but I don’t think we were pompous.”

“We weren’t really planning on going out on tour this year, but we got an offer to play Isle Of Wight, and we always wanted to play there,” explains Mike Campbell. The Heartbreakers guitarist has a deep residual affection for the UK, too: for the Beatles, Stones and Kinks that inspired the young band; and for the warm reception they received on their first British tour, criss-crossing the country in a white bread van, opening up for Nils Lofgren.

“Of everything we’ve done, that ’77 tour was the most memorable; just the greatest time I ever had,” continues

“I thought from an early age that my parents might have been aliens—like on *The Twilight Zone*”

TOM PETTY

Petty. “It was like a rock’n’roll dream, ‘cos we weren’t of any significance in America yet, and our album had failed to sell at all. We probably would’ve been dropped if it hadn’t been for what happened in England. We did *Top Of The Pops*, we had a record going up the charts, and it was unreal. Our faces were on the covers of these weeklies, and the gigs were just fantastic.”

“Dave Stewart and several other people from England have told me that we were the only American band they were allowed to like. I think they just sensed that we weren’t part of that overblown thing that rock had become: very corporate and indulgent. We had these two-and-a-half and three-minute songs, and we completely sympathised with the punk movement. We thought it was a great thing. Maybe they just sensed that it was an honest trip and not bullshit.”

Even so, not everyone on the British punk scene was so tolerant. “We’re checking into the hotel and we see

this flamboyant guy walk by with some press people around him, flailing his arms and acting like a punk,” remembers Campbell. “It’s Johnny Rotten, and he looked at us and he said something like, ‘Oh, American pigs.’ Our drummer, Stan Lynch at the time, stood up and said, ‘You want to come over here and say that?’ and started walking toward him. The guy just withered like a little baby. Ran away. Tom had a great quote. In an interview they asked him, ‘Are you punk?’ And his comeback was, ‘You call me a punk and I’ll cut you.’ Which pretty well put that to rest.”

“England has always been Mecca to me. That’s where it all came from for me, at least,” says Petty. “I was just thinking about how Jeff [Lynne] and George [Harrison] and Derek [Taylor, *Beatles* publicist] used to come to our shows. I remember we were having such a good time after the [October 1987] Wembley show with Dylan that I stayed back there for hours. I felt really inspired by it all. I went back to the room, and a hurricane hit the middle of London the same night. I didn’t know they had them. The rain was hitting the windows so hard it woke me. It ripped huge oaks out of the ground, and I got up the next day and thought, holy cow, this is something. I always thought that hurricane had to do with something. My life was different after that.”

HOW TO BUY

TORPEDOES! HEARTBREAKERS! WILBURYS!

Your guide to the best of Tom Petty on CD



TOM PETTY AND THE HEARTBREAKERS
Tom Petty And The Heartbreakers (SHELTER, 1976)
Petty emerges from Gainesville with a near-perfect debut, honouring his Southern rock roots while flaunting a punk iconoclasm. “American Girl” and “Breakdown” are instant and enduring classics. **(8/10)**



TOM PETTY AND THE HEARTBREAKERS
You're Gonna Get It! (SHELTER, 1978)
The joyous rush of “I Need To Know” and the poised balladry of “Magnolia” are stand-out tracks. Petty’s first American Top 40 album: the big-time beckons. **(7/10)**



TOM PETTY AND THE HEARTBREAKERS
Damn The Torpedoes (MCA, 1979)
Petty’s multi-platinum breakthrough, that almost never was – wrangles with his former label had led him to file for bankruptcy. “Don’t Do Me Like That” and “Refugee” are highlights from a stellar bunch. **(9/10)**



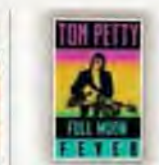
TOM PETTY AND THE HEARTBREAKERS
Hard Promises (MCA, 1981)
A confident consolidation of the success of *Damn The Torpedoes*. Opening track “The Waiting” brilliantly sounds like The Byrds played by Lynyrd Skynyrd. **(8/10)**



TOM PETTY AND THE HEARTBREAKERS
Southern Accents (MCA, 1985)
Fortunately, not even producer Dave Stewart can prevent *Southern Accents* from being an intriguing contemplation of the music and mores of Petty’s homeland. **(7/10)**



THE TRAVELING WILBURYS
The Traveling Wilburys, Vol. 1 (WILBURY, 1988)
Billed as Charlie T Wilbury Jr, Petty joins forces with Lynne, Dylan, George Harrison and Roy Orbison. Charlie T brings reggae shuffle “Last Night” to the table. **(7/10)**



TOM PETTY
Full Moon Fever (MCA, 1989)
Billed as Petty’s solo debut – despite the involvement of most of the Heartbreakers. Great songs, but Jeff Lynne’s production softens some terrifically rowdy material like “I Won’t Back Down” and “Runnin’ Down A Dream”. **(8/10)**



MUDCRUTCH
Mudcrutch (REPRISE, 2008)
An early incarnation of the Heartbreakers release their debut LP, 38 years after forming. A spirited mix of (mostly) Petty originals and (some) standards, including “Six Days On The Road”, “Shady Grove” and “June Apple”. **(7/10)**
ANDREW MUELLER



The Heartbreakers in April 1977 at the Whisky in L.A., and (right) the sleeve for *Damn The Torpedoes*

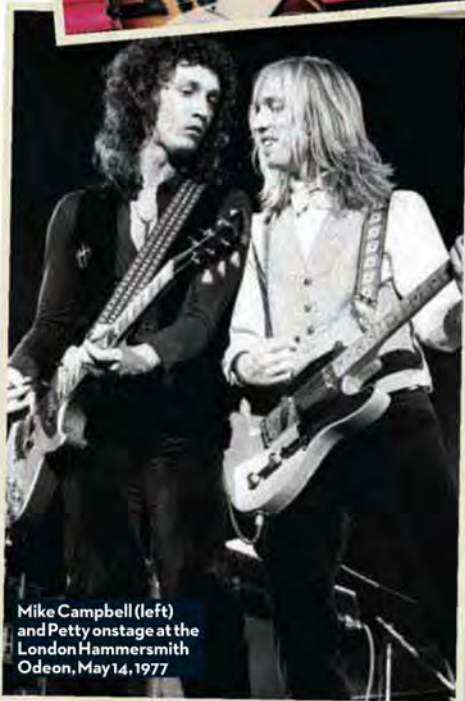
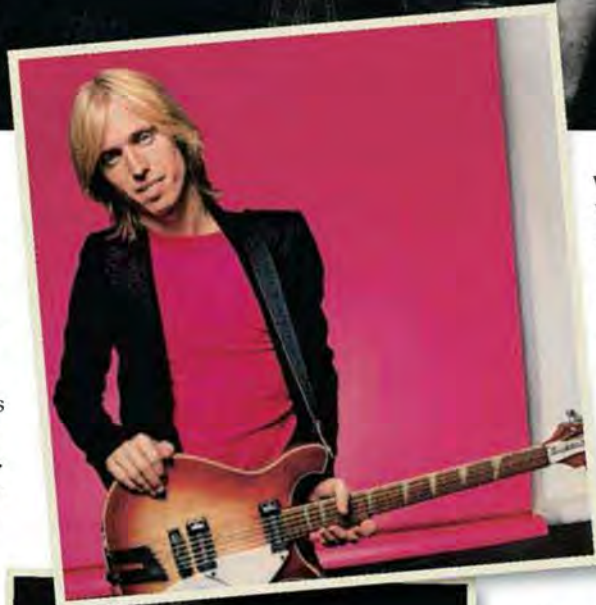
Campbell felt the same. “We’d trudged through Japan and Australia, and then we went to Israel and Egypt and all through Europe with Dylan, and we ended up at Wembley,” he says. “We were pretty worn out. George and Jeff came by backstage. George walked up to me and I said hi, and he did one of those things where instead of shaking hands he took my hand in both his hands, looked me right in the eye and goes, ‘Bless you.’ I remember thinking, ‘Wow, this is a heavy cat.’ It was a sweet gesture and I felt a connection.

“So anyway we’re up onstage playing, and he’s standing on the side of the stage in the shadows, and we got to the encore. We were doing ‘Rainy Day Women...’ and I looked over and I motioned, ‘Come on out and play.’ I could see he was kind of acting shy and I said, ‘No, come on.’ He grabbed a guitar and played with us, and after that he and I just became friends. We had a really empathetic relationship. That night changed my life.”

TODAY, TOM PETTY is dressed in a black LA Lakers T-shirt, soft faded blue jeans, a white shirt like the kind religious figures such as Meher Baba used to wear, with sleeves rolled up to his elbows, and a pair of purple Converse trainers with his initials stencilled on the heel. “They were a gift from my niece, at Christmas,” Petty says a little self-consciously when he sees me staring. “They’re Lakers colours, and I always wear them on Game Day.”

Is this the same Tom Petty who once confessed to me that, like George Harrison, he wasn’t a sports aficionado?

“OK, I did say that,” he admits. “In our day, rock’n’roll guys didn’t play fucking sports. We didn’t hang out with sports guys. They



Mike Campbell (left) and Petty onstage at the London Hammersmith Odeon, May 14, 1977

were guys who might beat you up. It’s like what George Harrison used to say: all the people you tried to get away from by playing in bands are in the bands now. And besides, I’m watching basketball, not playing it, and I’m using Jack Nicholson’s tickets...”

The use of Nicholson’s front-row seats is a typical Petty privilege. Like his friendships with Harrison and Dylan, and his subsequent membership of The Traveling Wilburys, it can make him seem to be the missing link between the common man and the gods.

“I was telling a friend of mine the other day how odd it is that I never sought out any of those people, any of my heroes,” he says. “Somehow the ones that really matter to me, I got to become really good friends with. It’s embarrassing. I never mention my friends to people because they think I’m bragging, but it is kind of cool. And I’ve always been upfront with them about how cool I think it is.”

Perhaps it’s one of the many reasons Petty and the Heartbreakers have endured all these years. While many bands before them have insisted that they are their fans, Petty really has kept a foot in both worlds.

“I remember thinking from a very early age that my parents might have been aliens and I landed in an alien family like one of those on *The Twilight Zone*. Even when I was really young, I knew that I was not like them at all. It was probably because TV had come into the picture. I loved TV so much. I knew there was a world that was not like anything like the one I was in. I figured it was the correct one.”

So the 13-year-old Petty went about constructing his own dream, without even knowing whether he had a modicum of talent. “I didn’t know that at all. I just wanted to play really bad, so I started hanging out

CHRIS WALTER/WIREIMAGE; IAN DICKSON/REDFERNS; GLEN CHRISTENSEN

RULES OF THE ROAD

"NO SOUND CHECKS!"

Petty's seven golden rules for show day...

1 I prepare mentally from the time I wake up to the time I go on. I don't like to go to a show early. I get there about an hour before I play.

2 We don't do sound checks. We did them a long time ago, but we stopped. We found that we'd leave them really irritated with each other. Now we figure it out during the first number.

3 I'll hang out with the guys and then I usually go off by myself for a half an hour before the show and write out the setlist.

4 George [Harrison] was a big Formula 1 fan and through him I met Emerson Fittipaldi. I asked how he prepares for a race as he seemed so relaxed. He told me, 'In my mind, I've already run the race. I feel by the time I start I've already done it.' I took that to heart, I look at the setlist and do the same.

5 When I'm in the dressing room I'll get my guitar out and get warmed up. I'll drink slippery elm tea. I like to have that, and honey, and warm up my voice.

6 Most dressing rooms are designed for sports, so there's usually a big shower. I'll go in the shower and sing a bit to warm up my voice, so I feel everything's working.

7 Managers, business people of any kind, are not allowed in my world before a show. I don't want to hear what wonderful famous people are here. If you tell me, "Hey, Neil Young's here," it's going to throw me a little bit.



All aboard the 'RokNRolXpres': the Heartbreakers just before a show in Chicago, Illinois, 1981, on a 28-city tour of the US

→ with these kids that had instruments, but they were far more advanced than me. They probably had lessons and they knew how to play. I didn't really know how to play, though I did my best to look the part.

"I haven't had a life like other people have. I never felt safe as a child. I grew up in a redneck household and I always hated it. If you are in an abusive situation – my dad was very verbally abusive – you need a safe place. I took refuge in music. Rock'n'roll was my safe place.

"My mother was really sweet and nice, but never stood up to him. She couldn't, because he was very frightening. There is so much about my dad looking back that I liked, but I was so afraid of him. He was too loose a cannon. I was never too at ease around him. He never gave out love, never said he loved me. Well, I think he did before he died. He was never one to give me a hug. He was disappointed in me to such a degree, but there was still much about him I liked. My dad was Jerry Lee Lewis with no talent. He didn't play and sing, but he was that wild. That crazy. That charming. You know, how Jerry Lee has an incredible charm about him, but he still might shoot you."

What Petty couldn't say to his father, he channelled into his songs, creating a world where if he didn't feel safe, he certainly felt in control.

"You think I don't know I'm a control freak?" he asks, raising one speculative eyebrow. "I admit it. I'm a ridiculous control freak."

What do you need to control more than anything?

"Myself. The hardest thing to control is myself, and I'm working on that. I like to

walk on the beach. That brings me down to ground zero. I like water. It is a privilege to live so close to it. It is negative ions. That's not just hippy bullshit. It does something to the human; it relaxes you. When I've been really upset in the last few years I'll just go to the ocean and walk. Getting in a real nice outdoor setting will make me feel better. Music can do it if I'm in the mood to play. It's a great release, but it's not as accessible as you need it to be. If I'm in a bad mood, I don't want to listen to music. If I feel bad, I don't play the guitar. I have to feel good to write something, either sad or happy."

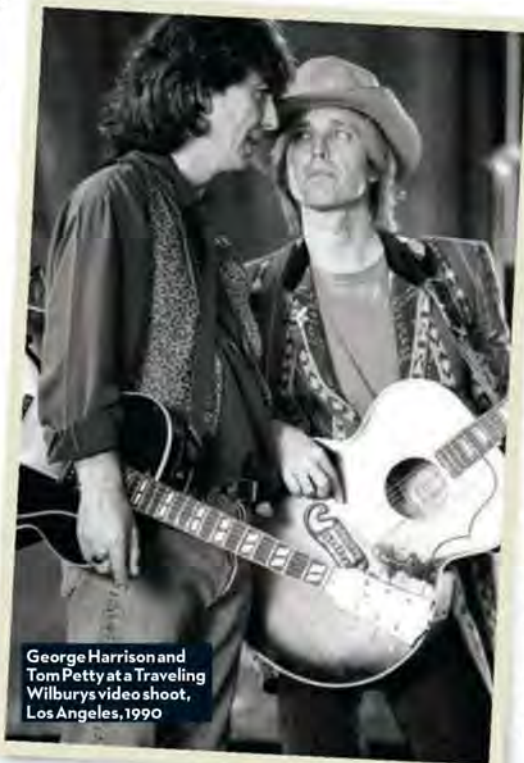
Despite appearing to be one of the more balanced celebrities, the consummate insider, there's something wilfully opaque about Petty.

"My wife says I'm a mystery to her," he says. "I'm not the exact person I am onstage. I don't know if anybody is." He

sits and thinks for a minute, staring at a spot in the far corner of the small room. "I guess I'm normal and not normal at the same time. This has always been like a dream come true. We've never made our decisions according to money. We've never had to do that and we're fortunate in that we haven't run the band around how you make the most money. A lot of people do."

Luckily all the band agrees, but at the core, Petty is the one who gets his own way. "If I've said it once, I've said it a thousand times," he laughs. "If we're KFC, I'm the Colonel on the bucket. This whole thing has my name on it, and ultimately I'm responsible."

Tench agrees. "As for the set when we play the UK; if I go see somebody play, I'm going to want to hear my favourite songs.



George Harrison and Tom Petty at a Traveling Wilburys video shoot, Los Angeles, 1990



The band today: (l-r) Mike Campbell, Benmont Tench, Tom Petty, Steve Ferrone, Ron Blair, Scott Thurston

So luckily this is out of my hands. Tom, he's got to sing them, so he's got to decide what we're going to do. I heard Keith Richards say that about the Stones setlist once: Mick's going to sing 'em so he can pick 'em.

"As for the Heartbreakers, we've become ourselves more as individuals, and we've become way more confident as a band over the years. We love each other like a family, with all of its ups and downs and complications and simple answers and unanswerable questions. But I would say that the reason the band is still together is we really love the sound we make. I have tons of great friends who are spectacular musicians who I play with, but nobody makes the sound that this band makes. If I want to get that fed, there's nowhere else I can go."

"We could all do other things and be OK, but when we get together there's the brotherly kind of bond, and it's a musical thing, too," echoes Campbell. "We start playing and we've played together so long that we instinctively know our parts to make the whole thing happen. Whatever other stuff we might be going through, the love of that element of communication and empathy is stronger than all the other stuff, so we keep coming back to it. Tom, more than all of us, is perfectly capable of doing whatever he wants to do in his career without the Heartbreakers, but I think he senses there's something special here. And the longer it goes on, it becomes even more special, because it has endured, so you treasure it more. At least, I do."

"Music is still a safe place for me," muses Petty. "It had to have something to do with the troubled family I lived in, so I retreated into that world and then it paid off for me in the long run. But music is good that way. It really heals people in many ways, and in my life, it's the only absolute real magic that I've ever come across. It's a higher place and it's always delivered for me. It still does."

"I didn't have an alternative plan. I didn't have, as the saying goes, something to fall back on. That's what my mom used to say: 'This is all well and good but you need to have a career to fall back.' I'd always say, 'Well, I'm not falling back. I'm not going to fall back.' And I never did." ☺

Tom Petty And The Heartbreakers play London's Royal Albert Hall on June 18 and 20, and the Isle Of Wight on June 22

"If we're KFC, I'm the Colonel. This whole thing has my name on it, and ultimately I'm responsible"

TOM PETTY

FREEWHEELIN'...

"People act weird around Bob..."

They've toured and recorded together. Here, Petty reflects on his three-decade friendship with Bob Dylan

► "I don't ever remember Bob giving me any advice. Maybe he did and I just didn't realise it. There is an air of spontaneity about him; if things get too well rehearsed he doesn't like it. He never said it, but I think that he liked to keep things a little edgy. People act weird around Bob. He means so much to people... that's a real pain in the ass to carry around with you. He is great. He is probably the best fucking thing that ever was. He's certainly the best songwriter. I used to feel some sympathy for him for the way some people treat him or act around him and I think he appreciates it when somebody can be OK with him. I was never afraid of Bob, he was always nice to me."

ROSS BARNETT/RETNA



Bob Dylan and Tom Petty performing in Australia, 1992



CH-CH-CH-CH-CHANGES

Peter Hook

The swashbuckling adventures of Captain Hook. "If I'd known what I know now," he says, "I would never have gone back to New Order..."



RAFTERS, MANCHESTER, 1978

Warsaw. Our second ever gig was there at Rafters, supporting Johnny Thunders And The Heartbreakers. They were all fucked, lying around Rafters asleep. And we were like, "My God, it's 3pm, how on earth could you be asleep if you were in a band?" Now, it becomes all too apparent. When you were in a group then, it was like an obsession, it made the rest of your life look quite tame. People did seem obsessed with my moustache. It must have been quite unfashionable.



GRANADA STUDIOS, MANCHESTER, 1979

Joy Division. We've all got our shirts on, that Rob [Gretton, manager] bought us as a treat. He liked Ian's image, and he wanted us to emulate it. Ian was always very smart and Kraftwerky. It was quite funny when Ian died... Rob had taken us all out shopping to get some clothes for America. It's one of those sad things. I remember going round with Ian shopping. One minute he was really up and the next he was really down, obviously.



ON TOUR IN AMERICA, 1983

New Order, "Blue Monday" time [chortles]. It looks like we've all been to Marks & Spencers for our shirts. Barney looks fed up, as usual. We did very little promotion like this shoot, and Rob never pushed us to. I started doing interviews because I liked it, and the others stopped because they didn't. The attitude was very punky, very awkward. Because we were making great music and had a wonderful history with Joy Division, people were very forgiving.



SALFORD, 1989

This is in our old rehearsal rooms, before our big tour of America, which made us one of the top three earning bands there. Which was quite interesting, because then we split up when Bernard went off to do Electronic. After Ian, we all used to revolve around Rob, and when Rob had his nervous breakdown in 1985, Bernard took control. He decided halfway through the tour that he wanted to split the band up. The crowds were going fucking bananas, and we looked really miserable...



LIVERPOOL, 1990

I had such a fucking laugh doing "World In Motion". To me it was such a great honour. People thought I was in the England team in the video, not the band, because they didn't know us very well. In the video, Barney for some reason got dressed up as Elvis, and drove round Liverpool in his soft-top Mercedes. To this day I don't know why. We all had a great time individually doing that. We didn't seem to have a great time collectively.



MANCHESTER, 1997

Monaco. The first album was great, but I think without Pottsy [guitarist-singer David Potts] I'd probably be dead, to be honest. He saved me on that LP. The finishing of it coincided with the finishing off of a difficult marriage for me, funnily enough. Pottsy really did look after me. I couldn't thank him enough in my life, for what he did. But again New Order reared its head, and you cannot do two things like that at the same time.



MANCHESTER, 2001

Get Ready. Did it feel like someone was missing as a three-piece? Hmm, I don't know about that. I don't want to get into the politics of the band here. I will say that the songwriting kernel is still there. It was a bad time, really. And I always got the feeling when we were doing *Waiting For The Sirens' Call* later that Steve was holding back because things had changed, and it made it seem a bit futile. It just didn't click back.



CANNES FILM FESTIVAL, 2007

This is the funniest one I've ever seen, with Sam Riley for *Control*, after we've split up. You've never seen anyone look as uncomfortable as Steve. It's unbelievable. Me and Steve, unless he's a better actor than I fucking thought, were getting on OK at that time. But Bernard was really annoyed because I'd split the band up. We went to a party after this, and he wouldn't look at me, and he wouldn't say one fucking word to me.



FAC 251, MANCHESTER, 2010

Freebass, with Mani, Gary [Briggs] and Nat, our guitarist. The idea was to get the people that loved gigging and were frustrated by their bands together, with Andy Rourke at first, as well. But Mani wasn't keen on the record and I wasn't keen on the band. So you had too many chiefs, not enough Indians. That was the saddest. Because after New Order split, I thought Freebass was going to be the one that would look after me.



THE MUSIC BOX, LOS ANGELES, 2011

With *The Light*, which I use as a vehicle for playing Joy Division stuff, and Perry Farrell. Music's all I've ever wanted to do. I was watching Sport Relief, and when I see what some people have to cope with, it made me ill, thinking what we're doing to each other in [the legal row about reforming] New Order, when we should be slapping ourselves on the back at the great time we had. That made me very sad.

Peter Hook and The Light tour the UK from May 18

INTERVIEW: NICK HASTED. PHOTOS: KEVIN COMMINS; LAWRENCE WATSON; HARRY GOODWIN/REX; GETTY IMAGES; REX FEATURES; EAMONN AND JAMES CLARKE/EMPICS ENTERTAINMENT

Forty years ago, Lenny Kaye compiled the ultimate guide to '60s garage rock. This is the story of *Nuggets*, and of The Count Five, The Chocolate Watchband, The Standells, The Seeds, the forgotten bands made legends by the record...

Story: Pat Long Introduction: Lenny Kaye



"IN THE SUMMER of 1970, *Esquire* magazine included me in a list of its Top 100 movers and shakers as its token music critic. Jac Holzman, the president of Elektra Records, saw the piece and offered me a job as a freelance scout. He also told me about this idea

he'd had for a compilation called *Nuggets*, that took all the albums where there was only one good song and extracted those songs. I compiled a list of about 60, mostly culled from records I'd heard while crisscrossing the country in the late 1960s. Obscurities that had barely grazed the bottom of the Hot 100 like 'A Public Execution' by Mouse And The Traps. I remember listening to WKBW coming out of Buffalo late one night and hearing The Magic Mushrooms' 'It's-A-Happening' and thinking, What was *that*? I had a job at Village Oldies on Bleecker Street and I'd spend Saturday nights there when I was bored, just having my own little DJ show for my own amusement.

"Once I had the list of songs, I was able to conceptualise it a little more. Originally I wanted it to be a series of regional albums, like one volume might be the music of L.A. I was going to call it 'Rocking And Reeling In The USA'. The idea of those regional scenes was very engaging: for bands to press up a 45 was the equivalent



Lenny Kaye in November 1974 - by then a member of The Patti Smith Group

of posting a song on a blog today. These groups would book a cheap studio for a few hours and press up a few hundred 45s. These became the garage rock singles that people are still discovering today. I didn't want it to go too far towards the obscure, though. I was looking for that strange middle ground between these massive hits and really obscure stuff. I wanted great songs that transcended genre - I wasn't interested in garage rock necessarily. [Them's] 'Gloria' wasn't on there, [? And The Mysterians'] '96 Tears' wasn't on there. Instead you had things like 'My World Fell Down' by Sagittarius, a really well-produced record alongside a fraternity rock song like [The Premiers'] 'Farmer John'. Or The Third Rail, which was Brill Building songsmiths imitating the styles of the psychedelic music explosion. Stylistically, it was all over the place.

"But I could feel the sense of possibility inherent within them all. It captures that moment before rock started thinking it was art. So you have a sort of experimental excitement but you don't know what's going to happen next. That sense that people were walking off a cliff but didn't know what was going to happen when they hit the ground.

"So I gave the list of songs to Jac and he passed them on to a lawyer called Michael Kapp who spent many hours tracing who owned these tracks. A lot of the bands wanted to swap the rights for their song for a recording contract with



Elektra, but Michael was persistent enough to cut through it and we ended up with 27 tracks, my lucky number.

"Nuggets was not a big seller. We got a couple of good reviews but it sort of vanished. Then when we were in Europe for the first Patti Smith Group tour in 1976, we were doing this press conference in Copenhagen and one of the journalists turned to me and said 'So when are you releasing the next *Nuggets* compilation?' I was pleased that it had made inroads as far as Scandinavia. There was a feeling around when I was compiling it that there was a new generation coming into being that wanted to start from scratch. Those mid-'60s bands were connecting to the original spirit of rock'n'roll, which was about doing it yourself.

But to me *Nuggets* is about desire, the desire to explore who you can be through music. The act of making music is the act of self-identification. That's the *Nuggets* impulse. It's about an innocence and naïveté and yearning. Now this music has become part of the culture. I'm immensely proud that, 40 years on, people are still listening to it."

Lenny Kaye, *New York*, April 2012

► And now here's the stories behind some of *Nuggets'* greatest hits. Remember: if you dug it, it's a *Nugget!*

FACTS

RELEASE DATE: 1972
RECORDINGS: 1965-1968
COMPILED BY: Lenny Kaye
SLEEVE ART BY: Abe Gurvin
LABEL: Elektra, re-released on Sire in 1976, Rhino in 1998

THE ELECTRIC PRUNES I HAD TOO MUCH TO DREAM (LAST NIGHT) 1966



A major-label act, *The Electric Prunes* came under the tutelage of Rolling Stones engineer Dave Hassinger, who produced this freaky piece of bubblegum psych.

"I Had Too Much..." and its successor, "Get Me To The World On Time", were both hits before the band split during sessions with David Axelrod for their third album, *Mass In F Minor*.



The Electric Prunes get charged up

JAMES LOWE (vocals): "We were rehearsing in Mark (*Tulin*, bassist)'s garage when his father invited a neighbour in to listen. She liked what she heard and arranged for the band to play the birthday party of a friend of hers. It was there that we met Dave Hassinger, who was an RCA staff engineer who'd worked with The Rolling Stones when they came to Los Angeles. Dave told the band that before he would consider recording us he wanted us to go home and learn to play Beatles songs like The Beatles, Rolling Stones songs

"I KNEW HOW VISIONARY IT WAS..."

Illustrator Abe Gurvin on his sleeve art for Nuggets

► "I was working for Elektra designing sleeves for people like Bread when Bill Harvey, the art director at the label, let me know about this project called *Nuggets*. Bill had a great respect for illustrators and he gave me a totally free hand to illustrate it however I saw fit. I met with Lenny Kaye, who told me that it was going to be a compilation of the kind of music you'd hear on the car radio when you were cruising around with your girlfriend. That was enough to get me started. I was just the wrong side of 30 but I knew enough about the culture that Lenny was describing to visualise it. About 25 years later, I got a call out of the blue from Rhino, who were planning to release an expanded CD version of the album. Their policy was to always use the original artist and they commissioned me to expand on my original designs. I lived through the whole psychedelic revolution and knew how visionary it was – how people were dedicated to knocking themselves out and letting their souls express themselves. That was the impetus that I wanted to recreate in my sleeve art and I'm very proud of it."



The Blues Magoos, practically asking for their gear to be stolen

THE BLUES MAGOOS and some of their more than \$10,000 worth of equipment are (front) Ralph, Mike, Geoff and Peppy. In the rear is Ronnie.

Recording Exclusively for



like The Rolling Stones, Byrds songs like The Byrds...

"I never thought that we would play live – it was just supposed to be a recording group, but of course once you start getting played on the radio you have to go out and support the record. We also only had a weekend to select a band name for our first single. We were rehearsing in our garage and decided we couldn't leave 'til we had a name. Mark told a joke to break the tension: 'What's purple and goes buzz buzz?' The answer was an electric prune.

"I remember going to Seattle to do a concert for a radio station in 1966 and as we were being shuttled to the hotel 'I Had Too Much To Dream (Last Night)' came on the radio. We started punching each other and dancing around the car and stuff. Those Hollywood movies are pretty accurate as to how you feel. It was what we'd always been waiting for – it sounded so different coming out of the radio. If the label had paid us properly we would've got along, but liking and respecting each other soon dwindled into apathy and a lot of yelling."

FURTHER LISTENING: *Too Much To Dream* (RHINO)

THE REMAINS DON'T LOOK BACK 1966

Remains Boston's Remains were an accomplished major-label act who made a couple of hard-edged garage-pop records in the vein of early Beatles. "Don't Look Back", the band's final single, was covered by Robert Plant on his 1990 single, "Hurting Kind (I've Got My Eyes On You)".

BARRY TASHIAN (guitar, vocals): "The scene in Boston was stale. The bands around Boston were musically good, but the whole thing was stagnant. Our first gig was in October 1964 at the basement Rathskeller at the Lounge Bar across Kenmore Square from our Boston University dormitory, Myles Standish Hall. We played every Wednesday night and after the first couple of weeks the place was packed, and a line extended out the door to the street. We soon got a

manager who knew the organiser of The Beatles' 1966 tour and he hired us to open the shows – 14 cities in the US and Canada. John was suffering through the criticism caused by his statement that The Beatles were more popular than Jesus but the rest of them were very friendly – I had a memorable night in Hollywood with George Harrison and The Mamas & The Papas, Jim McGuinn, Derek Taylor, and Brian and Carl Wilson.

"We recorded our fourth single, 'Don't Look Back', at Columbia Records' Studio B in Manhattan in one session on the evening of July 25, 1966. The studio had state of the art gear – it had an eight-track recorder – but we broke up right after the tour and it was never supported. The single barely made the Top 100."

FURTHER LISTENING: *Barry And The Remains* (EPIC)

"Our thing was like 'How many mistakes can you make in one career?'"

BILL FLORES, THE CHOCOLATE WATCHBAND

BLUES MAGOOS (WE AIN'T GOT) NOTHIN' YET 1967



The Blues Magoos started out playing clubs in Greenwich Village. Their biggest hit, "(We Ain't Got) Nothin' Yet", reached No 5, securing the band a slot as the opening act on The Who's first US tour in

1967. The organ riff is a plausible source for Deep Purple's "Black Night".

PEPPY CASTRO (guitar, vocals): "Our first gig was at the Night Owl Café in Greenwich Village. It was instant magic. I was all of 15 or 16 years old. After that, we ended working out a sponsorship deal with a lava lamp company. They made us these huge lava lamps that we had on each end of the stage. They were called The Blues Magoos Psychedelight. We also carried around with us a surplus 1940s war torpedo which we painted purple and called The Blues Magoos Bomb. If we did a gig and didn't win the crowd over, when we got offstage we'd throw the bomb out on the stage. We also had these suits made with electric lights in which we wore on the tour we did with The Who and Herman's Hermits. They were very effective, but after a



The Chocolate Watchband: wild boys on dope



MORE...

**PEBBLES...
RUBBLE...
GRAVEL...**

The diverse children of Nuggets!

➤ Although *Nuggets* provided the inspiration, the real motherlode of '60s garage compilations was collector and journalist Greg Shaw's influential *Pebbles* series, which began in 1978. Originally drawn from Shaw's collection, often without the knowledge of the bands, the *Pebbles* albums inspired a period of discovery of the tens of thousands of underground 1960s garage records produced across the world. *Pebbles* inspired imitators like the *Rubble* albums (concentrating on freakbeat), *Boulders* and a series called *Gravel*.

The success of Rhino's 4CD *Nuggets* boxset in 1998 led to *Nuggets II*. Subtitled *Original Artyfacts From The British Empire And Beyond*, it established a canon of alternative hits drawn from Japanese Group Sounds, Australian psych, Icelandic garage, tropicália, Dutch proto-punk and early records by David Bowie, The Small Faces and Status Quo. The movement started by Lenny Kaye continues 40 years later, as collectors unearth dusty boxes of records in attics and warehouses.

while you'd sweat so much that they'd give you these little 12-volt shocks in the neck.

"(We Ain't Got) Nothin' Yet" was written as a jam in the basement of the Albert Hotel in Greenwich Village. Having a hit was great and broke a lot of ground but the follow-up was called 'Pipe Dream' and radio banned it because of the drug reference, even though it was a song about *not* getting hung up on drugs. After that we got labelled one-hit wonders."

FURTHER LISTENING: *Psychedelic Lollipop* (REPertoire)

**THE CHOCOLATE WATCHBAND
LET'S TALK ABOUT GIRLS** 1967



Stones-loving San Jose dudes The Chocolate Watchband were regulars on the Bay Area live circuit, opening for bands like The Doors and Zappa.

BILL FLORES (bass): "Our thing was like 'How many mistakes can you make in one career?' But what did we know? I was 19. The old man of the band was only 21. We only signed to Tower Records in the first place because they had Pink Floyd. But they were part of Capitol so everything moved really slow. We recorded our first single, 'Sweet Young Thing', and the kids wanted to buy it because it was on the radio but it wasn't in any stores.

"Our second record, 'Misty Lane', was even worse. We hated that. We lived in this mountain cabin and when we'd get bored we had a case of them and we'd use them for target practice. Just shoot the shit out of them with 12-gauge shotguns. We had quite an arsenal. When we'd play, we'd do songs by The Yardbirds. But really we were just wild boys on

dope, running wild in the streets of Hollywood for weeks at a time, smoking huge bales of weed dressed in all the latest English gear, Beatle boots and those little square glasses with the coloured lenses in."

FURTHER LISTENING: *Melts In Your Brain Not On Your Wrist* (BIG BEAT)

**THE SHADOWS OF KNIGHT
OH YEAH** 1965



The Shadows... mixed the blues vibes of their native Chicago with punk attitude. Their first two singles were covers: Them's "Gloria", and this version of Bo Diddley's "Oh Yeah", both of which were American

Top 40 hits in '65.

JIMY SOHNS (vocals): "Back then you were either a Beatles fan or a Stones fan. We were lucky – the Stones loved us because we were from Chicago and knew about the blues, so we were picked to play 40 dates supporting them. Back then garage rock was called punk music. Not like in the '70s sense – although the Ramones ripped off their image from the photo on our first album where we're standing against a brick wall. The Doors ripped us off, too. We had a residency at this club, The Phone Booth, in New York and they were in the little underground club over the road. This was before they even had a record out. They'd come and see us play every night, sitting in the front row with their arms folded, pretending they weren't impressed.

"Our songs were about having your heart broken, breaking a girl's cherry, breaking the rules. But you can only sing about hating the world and how everything sucks for so long. I'm under no illusion that I'll ever have a No

→ 1 record again. You're more likely to win the lottery than do that twice in a lifetime. Instead, we play the oldies circuit now – a lot of casinos. We do cover versions – everything from The Everly Brothers to Nickelback.”

FURTHER LISTENING: *Gloria* (SUNDAZED)

THE COUNT FIVE PSYCHOTIC REACTION 1966



The Count Five lasted only five years, and had one Top 5 hit – “Psychotic Reaction”. But they enjoyed a fertile afterlife, thanks to Lester Bangs, whose 1971 essay,

“Psychotic Reactions And Carburetor Dung”, imagined an alternative future for the band.

KENN ELLNER (*harmonica, vocals*): “We were into The Yardbirds but the weird thing is I don’t think that the majority of American teenagers were as into the blues as British ones. So the British Invasion was our way into this American roots music.

“I was living in two different worlds when ‘Psychotic Reaction’ broke. We were still at school so we’d be touring on the weekends. I would leave at midnight on Friday and come back on the red eye on Sunday. To survive in high school with long hair you had to be pretty tough, but at first nobody even knew we were in a band.

“‘Psychotic Reaction’ started off as an instrumental. But we were rehearsing in my living room and my dad, who was our manager at the time, decided it had to have lyrics. So he said to our singer John (*Byrne*) ‘Go outside and don’t come back until you have some lyrics.’ About half an hour later he came back with the words and they never changed. Our label, Double Shot, just got lucky with our single. The story was that they had this woman who was blind and they would bring her into the studio and if she liked a song they would release it. We split up in 1968 and a few years later I

JO MCGAUGHEY



COUNT FIVE

PERSONAL MANAGEMENT:
S.A. Ellner
1666 The Alamedas
San Jose, Calif.
(408) 286-9726

PRODUCTION BY MURPHY
IRWIN ZUCKER
3818 SUNSET BLVD.
HOLLYWOOD, CALIF.
(818) 710-8-8884

“We were the weirdest looking band in LA. I’d dress like something from the 1700s”

DARYL HOOPER,
THE SEEDS

read this piece in *Creem* that Lester Bangs had written. We’d been disbanded for a number of years and I hadn’t spoken to the other members so I wasn’t sure if the things that he wrote about had actually happened or not. I had no idea that it was a spoof. Even some of the compilations that began to appear in the 1980s with our music on included Lester’s history of The Count Five as though it was the real story.”

FURTHER LISTENING: *Psychotic Revelation: The Ultimate Count Five* (BIG BEAT)

THE STANDELLS DIRTY WATER 1966



Despite being from LA, The Standells will forever be associated with Boston, the city where writer and producer Ed Cobb was mugged one night by the Charles River, inspiring “Dirty Water”. It’s now the

official victory song of the Boston Red Sox baseball team.

GEMS...

AND THERE'S MORE!

Not all the great garage rock records were on Nuggets. Here's four more you should own...

The Kingsmen Louie Louie 1963

Every garage band in America covered Richard Berry's frathouse anthem. But The Kingsmen's version became notorious for an investigation into its supposedly obscene lyrics.

Mike Mitchell (*guitar*): “The studio where we recorded was mostly used for voiceover work. We recorded on a Saturday morning –

we were loaded in and out in an hour and recorded four songs. Later, we heard the song had been banned in Indiana and several other states. The FBI began an investigation into it that took 18 months. I’ve heard numerous covers of the song, but the weirdest was in Oklahoma where the local bandleader stuffed his mouth with toilet paper and sang it.”

HEAR IT ON: *Louie Louie* (COLLECTABLES)

? And The Mysterians 96 Tears 1966

Hispanic kids from Michigan, the group were fronted by flamboyant singer Question Mark, who claimed to be from Mars.

Bobby Balderrama (*guitar*): “I was 15 when we recorded ‘96 Tears’. I was in the 9th grade and told this girl that I used to walk home from school with to listen to the radio and tell me what she and her friends thought of our song. She told me she didn’t like it, but soon after it hit No 1 in Detroit. It’s every band’s nightmare – you have a hit, then it fades.”

HEAR IT ON: *The Best Of* (ABKCO)

The Sonics The Witch 1964

At the end of LCD Soundsystem's “Losing My Edge”, James Murphy says “The Sonics” four times. Nuff respect.

Gerry Roslie (*organ, vocals*): “The engineers at the

studio had a hard time – they were used to recording old ladies singing ballads for their husbands. We went in there and we were just blasting. It was pretty wild. Everybody else on the radio was singing about the moon in June and we came along with “WAAAH! SHE’S A WITCH!” It used to set people back. Usually the disc jockey would say something afterwards like, ‘Aren’t you glad your kids don’t scream that loud?’ That was the way we played, that was our sound.”

HEAR IT ON: *Here Are The Sonics* (BIG BEAT)

**Love
7 And 7 Is 1966**
Before 1967’s kaleidoscopic

Forever Changes, Love were garage-minded LA hoods. This single from August 1966 was later covered by the Ramones.

Alban ‘Snoopy’ Pfisterer (*drums*): “I was tripping on six doses of acid when we recorded it, which was overwhelming to say the least, so I don’t remember much about what the song was about. Arthur told me it was LSD imagery. We didn’t rehearse the song before we went into the studio and I was a novice drummer – I couldn’t play the song all the way through, so we had to alternate between Arthur and me. It took many takes.”

HEAR IT ON: *Da Capo* (ELEKTRA)



The Sonics: just blasting!



The Elevators, on the up in March 1966

LARRY TAMBLYN (*organ*): “Early on in our career, The Beatles broke and TV and movie producers everywhere were having Beatlesque rock groups written into their scripts. Even though we didn’t have a national hit record yet we seemed to be exactly what they were looking for, so we appeared on an episode of *The Munsters*, playing ourselves. It was my favourite TV show at the time so it was a real thrill to be on there. But our first producer ruined the band. I wrote these really raunchy rock songs and he’d add Clavinet and turn them into polka tunes. When we met Ed Cobb, he let us be more involved in writing and recording.

“We actually recorded ‘Dirty Water’ in a converted garage on a three-track tape machine. Maybe it’s the rebellious in-your-face lyrics of our songs, or the snarly way in which we performed them but I know that a lot of groups like the Ramones and Guns N’ Roses claimed to have been inspired by us. Now the Massachusetts House and Senate has passed a joint resolution honouring ‘Dirty Water’ as the official victory song of the Boston Red Sox. We play it every year at (*Sox stadium*) Fenway Park and we’re dedicated to re-creating our original punk sound in concert. I had to search out a lot of synthesisers until I found one that would duplicate the old Vox Continental sound. The best compliment we can and do receive is, ‘You guys sound exactly the same as your records.’”

FURTHER LISTENING: *Dirty Water* (BIG BEAT)

THE 13TH FLOOR ELEVATORS YOU’RE GONNA MISS ME 1966



Originally recorded in 1965 by the teenage Roky Erickson’s first band, *The Spades*, “You’re Gonna Miss Me” was the perfect showcase for both Erickson’s blood-curdling shrieks and Tommy Hall’s demonic ‘electric jug’ – one of the landmark garage-rock singles.

ROKY ERICKSON (*guitar, vocals*): “I had a place by the railroad track in North Austin, and one day I was alone in the house and I decided to write a song. I was listening to The Kinks’ records and a lot of things like that – The Beatles, The Rolling Stones. So I wanted to write a Kinks-type song. I recorded the song first with The Spades and then with The 13th Floor Elevators. Once we recorded it in Austin and then once we did it in a studio in Houston, I can’t remember which was which. But I was a big Kinks and Beatles fan. We always used to play Beatles songs when we performed live. We’d mostly play to teeny-boppers and high-school kids.”

FURTHER LISTENING: *The Psychedelic Sounds Of The 13th Floor Elevators* (CHARLY)



The Seeds: germinating another garage-rock classic

THE SEEDS PUSHIN’ TOO HARD 1966



Deceptively simple, *The Seeds*’ second single was the embodiment of the band’s sound, making a virtue of rudimentary riffs, Sky Saxon’s aggrieved vocal and Daryl Hooper’s distinctive Wurlitzer.

DARYL HOOPER (*piano, organ*): “The Seeds were the weirdest looking band in LA. We were the first with long hair and had the wildest clothes. Jan Savage, our guitarist, was a Native American Indian so he’d wear feathers in his hair and I’d dress like something from the 1700s.

“I remember writing this, because Sky had been in an argument with his girlfriend the night before and he’d told her, ‘Leave me alone, you’re pushing me too hard.’ I always felt like we had a down-to-earth sound, but I’m still amazed and honoured that people listen to the band now.”

FURTHER LISTENING: *The Seeds* (DIABLO) 🎧

“Even though we hadn’t had a hit yet, we appeared on *The Munsters*, playing ourselves...”

LARRY TAMBLYN,
THE STANDELLS

Thanks to Mike Dugo, Jeff Jarema, Alec Palao, Bernard Perusse, Sabrina Saxon and Mike Stax for their assistance. Pat Long’s book, *The History Of The NME*, is available now, published by Portico Books

THE MAKING OF...



Gary Gilmore's Eyes

THE ADVERTS

A truly unlikely punk hit, inspired by the media treatment of an American murderer's execution! "We knew it was too sick for radio play," says frontman TV Smith

ACCORDING TO THEIR old A&R man, Dave Hill, there is only one story to tell about The Adverts: "Talented guy, crap band, what could have been."

Indeed, The Adverts were punk's great one-hit wonders. Formed just in time to play punk's adopted home, the Roxy club, in its opening week in January 1977, they enjoyed their moment in the sun during that summer with "Gary Gilmore's Eyes". Driven by hard, tribal drumming and screaming guitars, the song was ostensibly inspired by the media circus surrounding the execution of American murderer Gary Gilmore on January 17 of that year. "It was really nothing to do with Gilmore," reflects singer-songwriter Tim "TV" Smith today. "It was about the way the story was treated by the media. I wasn't the only punk to do something about it. Genesis P-Orridge put out postcards of Gilmore in the executioner's chair. It was a big media hype at the time."

"Gary Gilmore's Eyes" gave the Adverts a Top 20 hit, but within two years the band had split up, stymied by musical limitations and drug abuse. "Tim's songs still stand up," insists Hill. "You could cover 'Gary Gilmore's Eyes' with an orchestra, you could do it acoustically. It would make a great country song. You could imagine Lambchop doing it."

Today, Smith and Adverts bassist Gaye Black live as a couple in west London, where Black works as a visual artist and Smith continues to write and perform. As The Adverts' old tourmate The Damned's Captain Sensible notes approvingly: "TV's still coming up with catchy songs, full of fly-on-the-wall angst. He's punk's Ray Davies."

NICK HASTED

TV SMITH: I went from Torquay to London to form a band in '76.

GAYE BLACK [aka *Gaye Advert*]: We arrived at just the right moment.

SMITH: I spent months showing Gaye how songs went, what a bass guitar was. We didn't want brilliant musicians, just people who could lock into the idea and the atmosphere that was building up around punk. [Guitarist] Howard [Boak, who died in 1997] lived down the road. Laurie [Muscat] had had a couple of hours' lessons on drums. We were desperate and we took him on.

LAURIE MUSCAT: I'd had a drumkit for a few months. I had my own style because I hadn't been taught.

BLACK: When the Roxy opened, we were there all the time.

SMITH: It was a dirty little black box cellar, with a low stage and terrible PA. But there was no other place

where you could hear music being made by a bunch of kids who wanted to express themselves. We played twice the first week it was open.

BLACK: It didn't feel intimidating playing there. It was only stepping up a foot higher than where I'd been standing for weeks.

SMITH: It was brilliant to go onstage with a movement starting to happen around us, there was an incredible reaction I'd never experienced before. The scene was this pressure-pot building

KEY PLAYERS



TV Smith
Vocals,
songwriter



Gaye Black
Bass



Laurie Muscat
Drums



Dave Hill
A&R man



Captain Sensible, The Damned
Adverts tourmate



up that exploded, and this thing that everyone had been waiting for was suddenly there. Jake Riviera said, "We want to sign you for Stiff," I said, "Great!" We put out "One-Chord Wonders" and toured with The Damned.

CAPTAIN SENSIBLE: The Ads' live timing would sometimes make it appear

that they were playing different songs from each other, but when it gelled it was magic – anthemic songs teetering on the brink of collapse.

DAVE HILL: I was Anchor Records' token punk A&R. I poached them from Stiff, they just had a one-single deal. The Adverts appealed to me because of Tim's knowing songs. Also the way he carried himself, he had that New York vulnerable poet kind of vibe. He'd have a notebook of lyrics that he'd be working on all the time. He was a



The Adverts in '77: (l-r) Laurie Driver (Laurie Muscat), Tim 'TV' Smith, Gaye Advert (Gaye Black) and Howard Pickup (Howard Book)

Keats or Verlaine, if that's possible in that heady environment of being gobbed at in the Roxy. But Gaye was a total speed-freak, and that wires you shut. Her part in the band was 90 per cent visual. She'd stand there and look really cool, but she wouldn't contribute. My ears pricked up when I heard "Gary Gilmore's Eyes".

SMITH: It was written shortly after he was executed. I was still working in a job in Soho, in a record-packing company. I'd pick up papers people had left behind in the bins to read on the tube. And I picked up *The Sun*, and it was one of these SunSpot paragraphs of "interesting facts", that Gary Gilmore had asked for his retina to be

donated anonymously after his death. I thought, "God, is this really our entertainment?" And I thought, if I'd just woken up in hospital after that operation and saw that, with my one eye

that was left, might I start to think, 'Have I got that eye?' It was supposed to be a media critique. And I wanted to do it [like] *The Hands Of Orlac*, Gothic-horror style. I had the feeling that it needed something to tip it over the edge and make it really bad taste. And then I was walking down the street one day and

that end couplet just came together.

HILL: I thought it was funny – "Gary don't need his eyes to see/Gary and his eyes have parted company..."

"TV Smith still pens catchy songs full of fly-on-the-wall angst. He's punk's Ray Davies" CPT. SENSIBLE

SENSIBLE: Makes you wonder what TV might have come up with if Hitler's heart had been used in a transplant instead...

HILL: You'd love someone to do that song now so that the whole thing comes across – the grisliness, the pathos, the humour. But it was a 50-mile-an-hour punk version.

SMITH: We went into the rehearsal room, and I asked Laurie to put that tribal drumbeat in at the beginning. Maybe there was a bit of Glitter Band in there, a bit of "Rock And Roll, Part 2". I always had the whispered intro in my head.

MUSCAT: That was my idea. It was a morbid song, so I added in those tribal-style death-drums.

SMITH: And I worked on the bass part with Gaye, the way we put all the songs together.

BLACK: Tim's always had a good idea of what he wants on a record. He sorted out everybody. "I want this guitar here..."

SMITH: I showed the basic chords to



Punk couple
Gaye Advert
and TV Smith

Howard, and then he put spidery solo lines in. Then we went to Pebble Beach, a great, professional studio in Worthing. It took us a few hours to drive down there, and we still hadn't settled on having a producer. In Bromley or somewhere, we stopped at a call-box, phoned up ["One-Chord Wonders" producer] Larry Wallis and said, "Do you fancy coming down and producing 'Gary Gilmore's Eyes'?" He said, "Yeah, all right."

BLACK: He was great, because he was from a different era. It was fairly unpunk to have somebody with long hair and a bullet-belt, from a band [*The Pink Fairies*] that was almost hippy.

SMITH: We got there and an hour later Larry turned up, with a crate of beer, and we started recording. Larry organised the harmony vocals and came up with some good melodic ideas. There's a drum-roll going into the last verse, and he said to Laurie, "Extend it..." Not being a

musician, as none of us were, Laurie couldn't conceive you could actually build something up over three or four bars.

HILL: I had great hopes for the song, but the label didn't understand. It was a British affiliate for a US label that had Steely Dan, Joe Walsh. I remember taking a white-label of "White Riot" by The Clash to the head of A&R. A minute in, he threw it out of the room. It caught everybody on the hop that "Gary Gilmore" was so successful.

SMITH: You knew you weren't going to get radio play, because it was too sick. But there was a perception that this was a movement that would make its own rules, and could survive without daytime radio. We had our audiences anyway. If it had been banned it might even have been bigger. Apparently, the BBC thought it was about the Aussie quick bowler Gary Gilmore anyway. The BMRB charts spell it that way

consistently. I seem to remember *Top Of The Pops* showed his picture.

BLACK: It was my 21st birthday when we did *Top Of The Pops*. The record company got me a big cake. Then we did the Lust For Life tour with Iggy Pop. He borrowed my clothes and make-up. He was wearing a horse's tail.

SMITH: It was very comfortable for us, being in big venues, nice dressing-rooms. "Ello, this is what happens when you have hit singles. Could get used to this!" We didn't get the chance. We caught the crest of punk with "Gary Gilmore's Eyes", but then it was disturbing how it all fell away. The next two singles were flops. And the album [*Crossing The Red Sea With The Adverts*] charted for a week and disappeared.

HILL: There were a bunch of great songs on that album, a good producer [*John Leckie*] lined up. It could have been *Marquee Moon*. The songs were of that quality, but those guys just couldn't handle it. It took 25 takes to get a drum track, the drummer was so bad. Tim was walking along with three chains on his legs, he was dragging this incompetent band with him, maybe because of the scene – that they were one-chord wonders and somehow that would be enough. It's weird how he carried these guys for such a long time, and didn't think, what's going wrong here? The Adverts with their anchor...

SMITH: Cracks were starting to appear in the band. We had a serious falling-out with Laurie.

BLACK: I was getting a lot of attention I didn't want and it upset the drummer.

MUSCAT: Everyone was running around Gaye's ass. Then they fucked me over. I got sick with hepatitis on a tour in Ireland, and they dumped me. I was gutted. I had jaundice, and ended up in England in the next bed to Joe Strummer.

SMITH: Everyone says Gaye was taking a lot of speed, but so was Laurie. He didn't end up in hospital with hepatitis for nothing. That was our excuse to edge him out. Then we signed to RCA. The second album was universally hated. I found it hard to take, to go out and see

audiences dwindle. There wasn't a scene any more. I didn't have any cards left to play.

BLACK: I didn't feel inclined to carry on. I rested for a year or so. I just... took to my bed! I don't miss it.

SMITH: There were an awful lot of us foot-soldiers. The ones who are remembered as the great names of punk are the ones who were given the huge commercial push: The Clash, the Sex Pistols, The Jam. But it was a collective movement. That mix was what made it interesting. 🍻

ON RECORD *Coming Into Land* by TV Smith is out now on *Drumming Monkey*. A documentary on TV Smith and The Adverts, *We Who Wait*, will be broadcast this summer on BBC4

FACT FILE

- **Written by** TV Smith
- **Performers** TV Smith (vocals), Howard Boak (guitar), Gaye Black (bass), Laurie Muscat (drums)
- **Producer** Larry Wallis
- **Recorded at** Pebble Beach Studios, Worthing
- **Released** August 19, 1977
- **UK chart position:** 18
- **US chart position** n/a

TIMELINE

December 1976
The Adverts form
January 15, 1977 They play their first gig at the Roxy, with Generation X
January 17, 1977 Gilmore is executed. A

media furor provokes TV Smith to write "Gary Gilmore's Eyes"
April 1977 The Adverts' debut 45 "One-Chord Wonders" is released on Stiff. They start a riotous

tour with The Damned
June 24, 1977 Top 30 punk LP *Live At The Roxy* is released, including The Adverts' future "Gary Gilmore" B-side "Bored Teenagers"

August 19, 1977 "Gary Gilmore's Eyes" is released on new label Anchor, reaching No 18
February 17, 1978 *Crossing The Red Sea With The Adverts* is

released, reaching No 38
October 12, 1979 Second album *Cast Of Thousands* released
October 27, 1979 The Adverts play last gig at Slough College and split

400th SPECIAL ISSUE! **RECORD COLLECTOR** MESSAGE ABOUT RECORDS SINCE '73

WE CELEBRATE **400** RARE GEMS from 60s to now!

SUBSCRIBE TODAY!
GET **20% OFF**
+ **FREE POSTERS**

"A strange, wonderful monthly trip into the heart of rock and roll"

To get your free sample back issue of Record Collector simply email your name and address to anna.bowen@metropolis.co.uk.
Quote code RCUN24. Subject to availability. Offer ends 31/5/12
www.recordcollectormag.com

COVER ART • SPRINGSTEEN • GRAMMY COXON • BIG • HAL

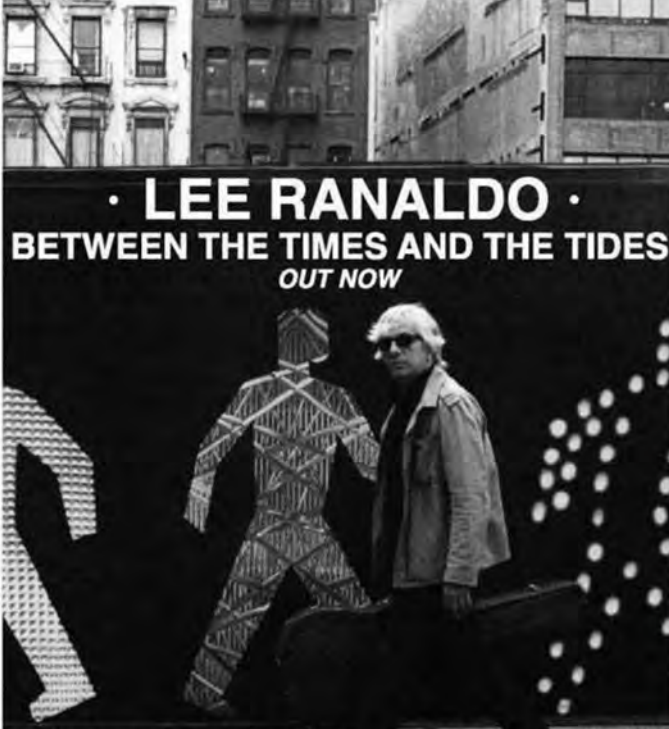
Patrick Watson

Adventures In Your Own Backyard

The beautiful new album from the Polaris Award winner and the voice of Cinematic Orchestra's "Ma Fleur"
A thing of dynamic beauty




LP/CD/DL • APRIL 30TH
www.dominorecordco.com

• **LEE RANALDO** •
BETWEEN THE TIMES AND THE TIDES
OUT NOW

Q - ★★★★★
The first rock album from Sonic Youth's **LEE RANALDO**
Featuring
STEVE SHELLEY, NELS CLINE, IRWIN MENKEN, JOHN MEDESKI, ALAN LICHT, JIM O'ROURKE, BOB BERT



MY DARLING CLEMENTINE

HOW DO YOU PLEAD?



THE DEBUT ALBUM - OUT NOW

"Ladies and gentlemen, I give you the best British country record ever!"
Duncan Warwick, Editor - Country Music People.
"13 all-new duets that carry the sting of authentic country classics. Just wonderful!"
UnCut ** 4/5**
"This is a great album" **The Guardian**
"Truly a great record" **Chris Hillman (The Byrds, Flying Burrito Brothers)**
"If anything is going to make country music hip again, this is it" **Maverick ***** 5/5**
"Michael and Lou are a Johnny and June for our times" **No Depression **** 4/5**

www.mydarlingclementinemusic.co.uk www.facebook.com/mydarlingclementine.music www.DrumfireRecords.com

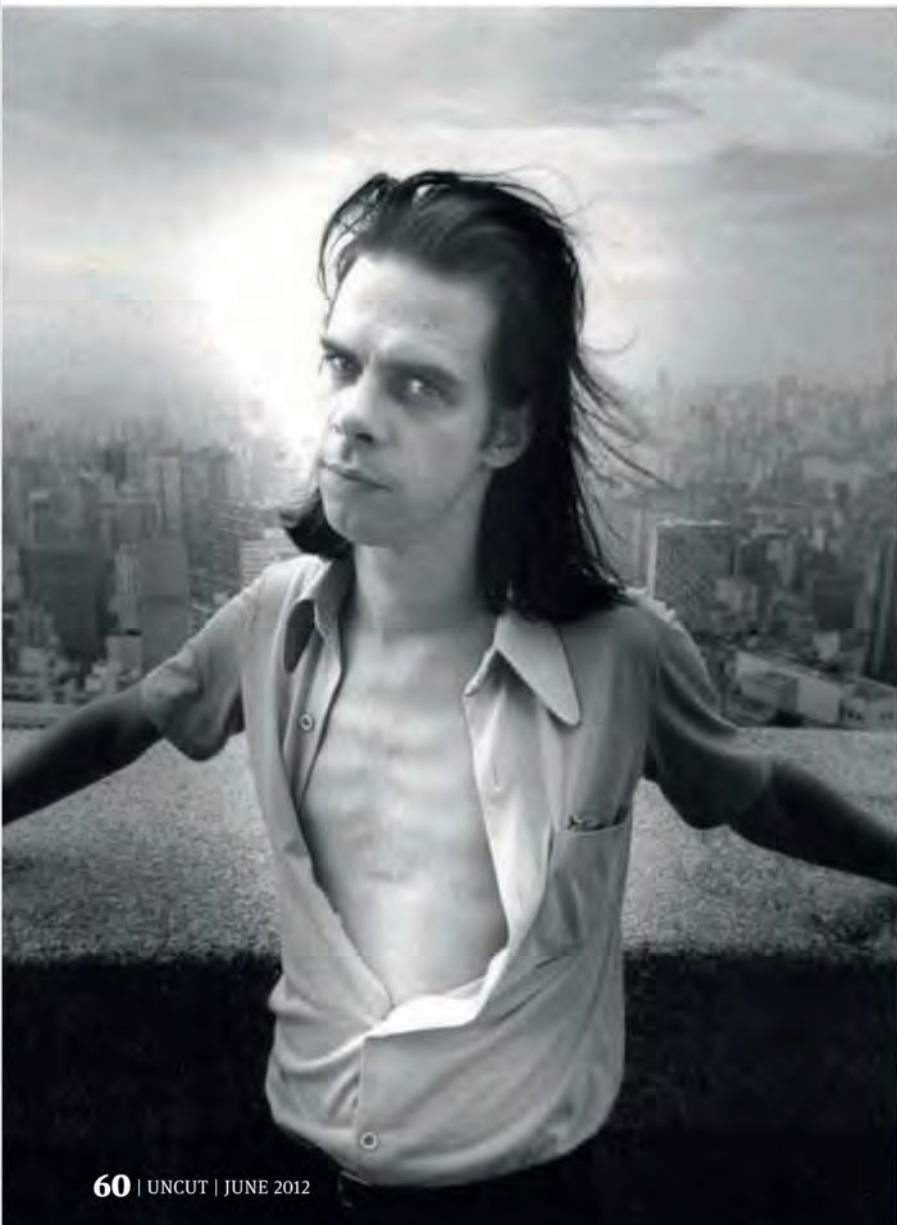
ON TOUR

Thursday 10th May: **London Union Chapel**
Saturday 12th May: **Belfast** - Cathedral Quarter Arts Festival
Saturday June 30th: **Suffolk** - The Maverick Festival • Wednesday July 11th: **Biddulph** - Town Hall
Sunday July 22nd: **Bath Village Pump Festival** • Saturday 28th July: **Perth** Southern Fried

Nick Cave *at home in* São Paulo

The Bad Seeds' honcho takes photographer Steve Double on a tour of his Brazilian base – visiting voodoo shops and chugging cocktails in transvestite clubs along the way...

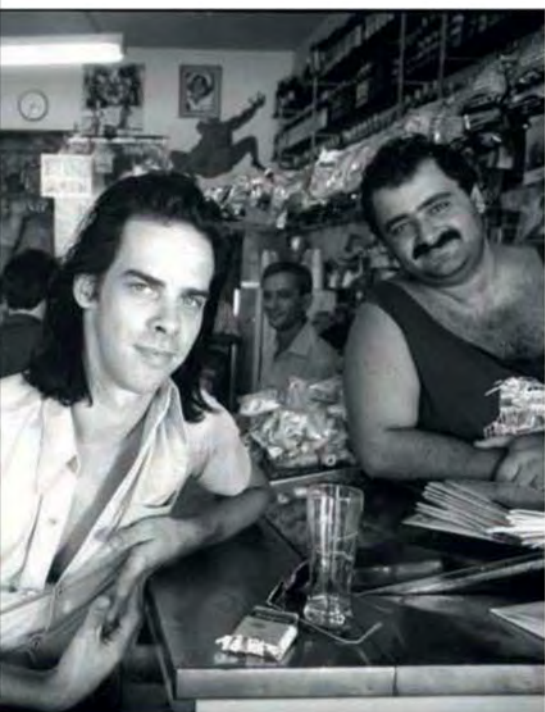
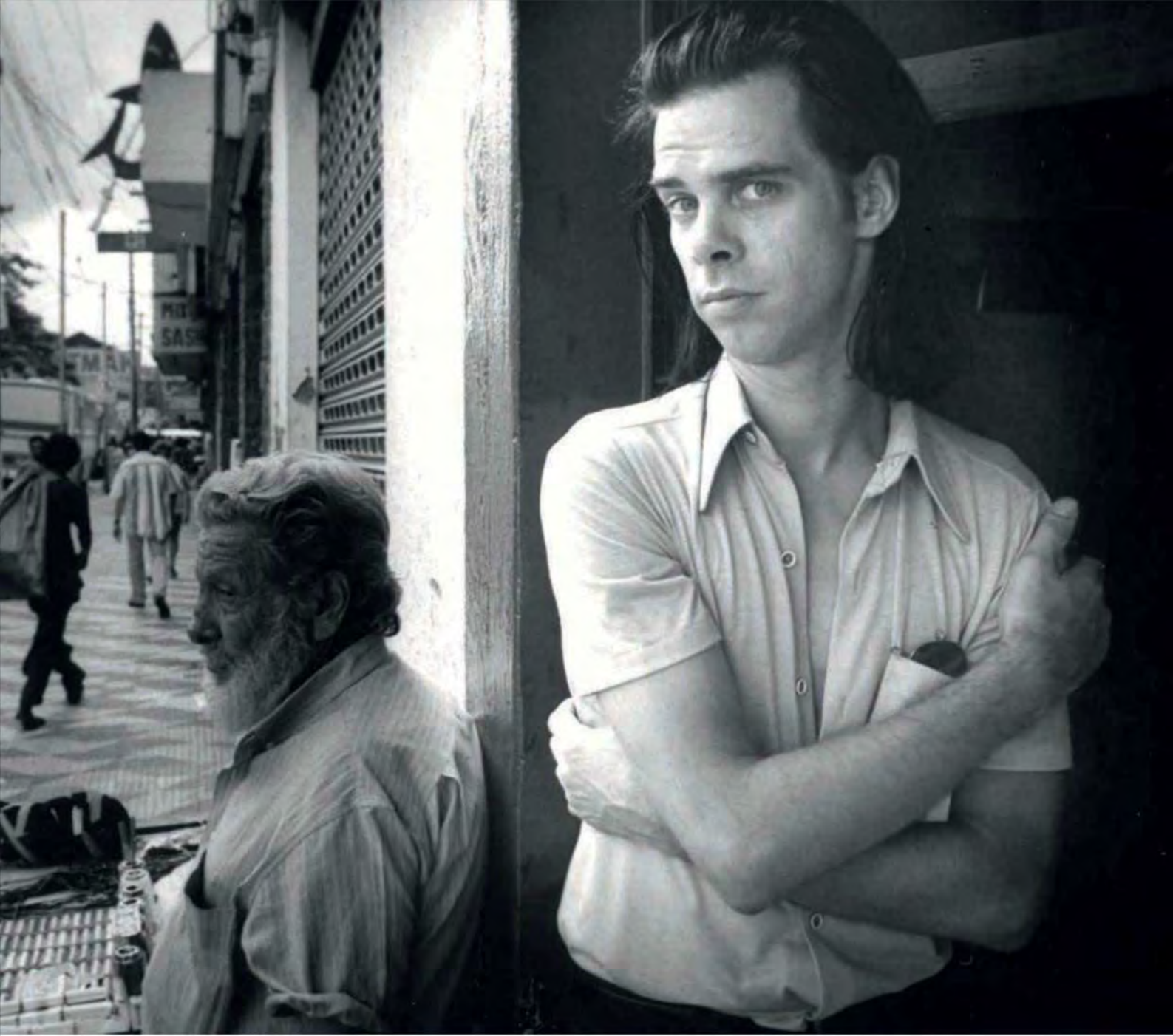
Words & photographs: Steve Double



"We drove around and Nick suggested places to go. He took us to the local voodoo shop, or Candomblé, as it's called in Brazil, and I think this was shot on the corner outside."

"NICK CAVE HAD moved to São Paulo, the biggest city in Brazil, around 1989," recalls photographer Steve Double. "He was living with a Brazilian woman called Viviane and they had a son. He was still there in 1994, when I flew out with Gavin Martin to do a piece for *NME*. The Bad Seeds album *Let Love In* was about to be released and he was making the video for the first single, 'Do You Love Me?'. "The night we arrived we met up with him in the sex club where they were filming. It was exactly how it looks in the video, full of transvestites and hookers and metallic foil everywhere, like a bad '70s disco, and Nick dressed up like a B-grade nightclub singer, complete with a toupée. We drank a few Caipirinhas and got pretty refreshed, because that stuff is as strong as rocket fuel. Then he hooked up with us the next day and he was the perfect host. He showed us the sights and he seemed genuinely to enjoy showing us his neighbourhood and the city where he'd chosen to live. We ended up hanging out with him for two days. He moved back to London soon after, I think. It was a crazy place, but he seemed at home there."

☛ "Nick told us about this rooftop bar and said there was a really good view over the city and suggested we went there for sunset. But when we arrived, they wouldn't let me in because I was wearing shorts. I ran to the nearest clothes shop and got back just in time as the sun was disappearing behind Nick's head..."



“After the night out at the transvestite bar, we met up the next day in his local bar. The big guy behind him was the bar owner and everybody knew him. He took us trolling around the town...”

“I think this was at the local bus station. Nick was driving us around and I don't remember why we ended up there. It was buzzing with people and he did rather stand out!”



STEVE DOUBLE/CAMERA PRESS



BEAUTIFULLY SWEDISH



REKORDERLIG
CIDER
REKORDERLIG.COM



facebook.com/rekorderlig
drinkaware.co.uk for the facts

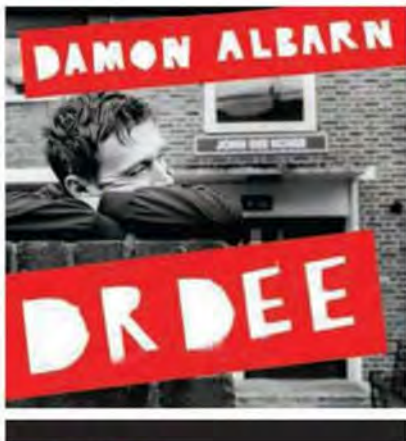
OUR NEW SCORING SYSTEM:

10 Masterpiece 9 Essential 8 Excellent
7 Very good 6 Good but uneven
4-5 Mediocre 1-3 Poor

THIS MONTH: P!L | RICHARD HAWLEY | BEACH HOUSE & MORE



ANDY WILLSHER/NME/IPC- SYNDICATION



TRACKLIST

- 1 The Golden Dawn
- 2 Apple Carts
- 3 Oh Spirit Animate Us
- 4 The Moon Exalted
- 5 A Man Of England
- 6 Saturn
- 7 Coronation
- 8 The Marvelous Dream
- 9 A Prayer
- 10 Edward Kelley
- 11 Preparation
- 12 9 Point Star
- 13 Temptation Comes In The Afternoon
- 14 Watching The Fire That Waltzed Away
- 15 Moon (Interlude)
- 16 Cathedrals
- 17 Tree Of Life (formerly Tree Of Beauty)
- 18 The Dancing King

DAMON ALBARN

Dr Dee

PARLOPHONE

Modern life is rubbish? Dr Albarn finds inspiration, magic and familiar themes in 16th-Century London. *By John Mulvey*

8/10 IN 1570, A few years before he became preoccupied with alchemical quests, heretical visions and attempts to divine the language of angels, Dr John Dee was commissioned to write a government report on the state of England. According to Dee's 2001 biographer, Benjamin Woolley, *Brytannicae Reipublicae Synopsis* ("A Synopsis Of The British Republic") identified "A variety of problems... that continued to beset the economy, which Dee attributed to urban decay... the debasement of currency and unemployment."

Four-hundred-and-forty years later, Damon Albarn sat down to research his first "English opera", on the subject of Dee, and came to a similar conclusion about his homeland. "From great austerity reigning down from above," he sings in "Apple Carts", "Distant is love in our disdain." Albarn's relationship with England, however, has always been more affectionate and complicated than a superficial reading of, say, *Parklife* might suggest. Magical even, after a fashion: on that album's "This Is A Low", he notably turned the shipping forecast into a mystical incantation. ➔

New Albums

➔ Last summer, Albarn's *Dr Dee* premiered as a work-in-progress at the Manchester International Festival. The story was a terrific one, even though it could be a struggle to follow Albarn's libretto. It told of Dee, a questing Renaissance multi-tasker whose blend of science, faith, mathematics, politics and magic made him an outré Elizabethan superstar: among other high-profile actions, he astrologically set the date for the Queen's coronation. There were spies, devious European noblemen and a maverick scryer (crystal ball-reader) called Edward Kelley, who summoned up angels to instruct Dee, and who eventually coerced him into wife-swapping as a means of spiritual revelation.

Dr Dee has now evolved into an album, featuring a cast of classical singers, scholars of medieval instruments and the BBC Philharmonic Orchestra accompanying Albarn. On the surface, *Dr Dee* may look like another dilettante-ish Albarn project in the tradition of *Monkey: Journey To The West* (a kind of contemporary Chinese opera) or this spring's *Rocket Juice & The Moon* (an Afrobeat jam session with Flea and Tony Allen). It would not be uncharacteristic of Albarn, still pointedly ambitious, to try and prove that his credentials as a polymath – or as a musical polymath, at least – were a match for those of John Dee.

But once the overture of birdsong, hurdy-gurdy, church organ and orchestra has passed, it becomes evident that *Dr Dee* is a different thing entirely: the most compelling record that Albarn has made since Blur's *13* (1999); his first proper solo record, with all the emotional engagement that implies.

For some, the Elizabethan schtick may still be tough to penetrate. Albarn sings on eight of the 18 tracks, and employs the classical singers to provide choral passages indebted to early church music composers like Tallis and Byrd, or to play the roles of Dee's associates. Dee himself is not a singing part, though he will be in this summer's production by the English National Opera, which Albarn has extensively redeveloped with, he says, "a lot more narrative". It would be easy for Albarn to misjudge these Renaissance pastiches, to turn them into "a rhapsody of whimsies" (as one critic adjudged Dee's magical writing). But only the pair of "Temptation



Damon directs *Dr Dee* at MediaCity, Salford, with the BBC Philharmonic

SLEEVE NOTES

Produced by: Damon Albarn
Recorded at: BBC MediaCity, Salford; Albarn's own Studio 13, west London
Personnel: Damon Albarn, Victoria Couper, Anna Dennis, Bertie Carvel, Christopher Robson, Stephen Page, Melanie Pappenheim, Palace Voices (vocals), Tony Allen (drums), Madou Diabaté (kora), Simon Tong (guitar), Arngeir Hauksson (theobore), Bill Lyons, David Hatcher, Anne Allen (winds), Liam Byrne (viol), Mike Smith (keyboards) and the BBC Philharmonic Orchestra

Comes In The Afternoon" and "Watching The Fire That Waltzed Away" feel remotely like a student workshop's response to *The Threepenny Opera*, and even then Albarn redeems himself on the latter, with a looping orchestral flurry in the style of Philip Glass to close.

Albarn's arrangements are beautifully judged throughout, especially the harmonious blending of a particular medieval lute, the theobore, with a harpsichord and the West African kora (played by Toumani Diabaté's brother Madou) – an angelic combination that ensures "The Moon Exalted" is the album's most ravishing piece.

Notwithstanding the arcane settings, a clutch of these delicately conceived songs – notably "Apple Carts" and "The Marvelous Dream" – would just about fit, with minor instrumental tweaks, into Blur's forthcoming Hyde Park setlist. "The Marvelous Dream" even sounds like it features the wavering backing vocals of Graham Coxon, though it turns out to be a multi-tracked Albarn.

For all his cartoon capers and globetrotting exploits, Albarn's default songwriting mode since "Out Of Time" (2003) has been wistful, understated, impressionistic; most obviously on his last England elegy, *The Good, The Bad & The Queen* (2007). "The Marvelous Dream" strips that model down to the basics, beginning with a description of the royal

LOST ON THE WESTWAY... DAMON ALBARN

Four of the musician's great love songs to England



BLUR For Tomorrow

FOOD, 1993
 Damon Albarn's reputation as a contemporary London bard was established with this, the first single from *Modern Life Is Rubbish*. A kaleidoscopic, besotted picture of the city, full of Albarn's perennial haunts: the Westway, Primrose Hill, Emperors' Gate (where his parents lived next to the Lennons).



THE GOOD, THE BAD AND THE QUEEN Green Fields

PARLOPHONE, 2007
 The ghostly highlight of Albarn's last England project. It begins with an admission of the song's genesis "years ago... somewhere on the Goldhawk Road", before musing on how Albarn and his surroundings have evolved: "We saw the green fields turn into stone - such lonely homes."



DAMON ALBARN The Dancing King

PARLOPHONE, 2012
 The sombre closing track of the *Dr Dee* album, in which Damon Albarn reasserts the English traditions and rituals that pervade the rest of the album: a monarch's face on the currency; a procession across dewy green fields; "We are the out of time people of the rose."



BLUR Under The Westway

UNRELEASED, 2012
 Premiered by Albarn and Graham Coxon at a Teenage Cancer Trust show in February, the piano-and-acoustic ballad feels very much like a west London coda to *Dr Dee*, as the smog clears and Albarn, his romantic love of the city unclouded by irony, sits amidst the concrete "watching comets".



Q&A

Damon Albarn ponders John Dee and Renaissance England: "I get excited about stuff and then I explore it"

IN ONE WAY the *Dr Dee* project feels more collaborative than anything you've done, but in another, you're more clearly in the spotlight than on some of your other recent projects.

Yes, when I finished the Gorillaz world tour I had to get my head into Renaissance England [laughs], and we had this eight-week period to workshop the whole thing. I realised a lot of the ideas John Dee was instrumental in developing were closely connected to a lot of the feelings I had about England, and history, and religion. I'm definitely confused. I'm not a believer in the strict sense of the word, but I did keep hearing this word 'spirit', and it was connected in a weird way to a more mythical England. That line between folk, memory and imagination really attracted me. It was a way of saying things that I couldn't say in any other context.

Even more than with *The Good, The Bad & The Queen*, the easy props of satire and irony are completely absent from *Dr Dee*.

I have to take off my irony shoes when I enter this world, really [laughs]. It doesn't work like that.

But we also get a greater sense of your attachment to England when we listen to this record.

Yeah, that's why I put my name to it. I'm always aware of diminishing ritual, and I think the older you get, with kids, you realise you can't just sit them in front of the computer and tell them to get on with life, they've got to have a visceral emotional response to it. It's part of being a parent. I'm certainly not pro-monarchy, I'm definitely against the privileged system in this country. But it is part of our history and it does have a magic about it which is an emotional response. That's part of being English.

Having studied John Dee so assiduously, do you feel any kinship with him?

Well, he genuinely was a multi-disciplined polymath, whereas I'm just a musician, I can't really stretch further than that. I think the fact that he was prepared to imagine a world that wasn't totally physical, being a musician you do feel an affinity with that. Because what is music? It's not really anything other than something that comes out of your imagination. But I don't walk around secretly in a skullcap and talk to angels.

It's strange that scoring your songs with a kora and a theobore make them sound more like Blur songs than using an analogue synth...

Yeah [laughs], I suppose it just goes to show it's all very closely related. I wanted to add some hint of the Arabic influence on Elizabethan England, and the kora was an instrument I was familiar with. The kora's best key is D minor and most of *Dr Dee* is in D minor, in the key of Dee obviously.

Among the griots of West Africa, it's considered the instrument that God speaks through. I wouldn't dispute that, it's insanely beautiful.

What's next?

Well, I'm trying to make a solo record, but it's proving difficult to get the time. Hopefully in September I can really get on with that in earnest. I've written quite a lot of stuff and I've been back to Leytonstone

and Colchester quite a bit, but I don't know whether that's a true representation of it. I mean, I spent time in Soweto last summer and I came back really wanting to explore that electronic dancey sound, but I don't know whether that's going to happen [laughs]. It changes. I'm very random, to be honest with you. I get excited about stuff and then I explore it and, unless it feels right and I'm emotionally connected with it, I change direction. *INTERVIEW: JOHN MULVEY*

flypast which marked the 2011 wedding of Prince William and Catherine Middleton. Like much of the album, it finds Albarn meditatively picking out recurrent themes of English life, pondering how to reconcile republican sensibilities with an abiding fascination for pageantry and historic ritual. "A time for revival or maybe just a marvellous dream?" he wonders, rejecting the certainties that might have come more easily in his twenties.

Dr Dee is full of these patterns and allusions, some more crass than others. "Coronation" weaves in a clip from Queen Elizabeth II's 1953 shindig, while the unearthly song of the scribe Edward Kelley, performed by Christopher Robson, features a crackling sample of Aleister Crowley, who claimed to be a reincarnation of Kelley. Manipulative occultists with a taste for free love are not, evidently, a uniquely Tudor phenomenon.

And neither, of course, is a climate of national uncertainty. The late 1570s and early 1580s was a period of political upheaval and dramatic astral activity, leading many of Dee's astrological contemporaries to forecast a dire future for Elizabeth and England. Dee, though, thought otherwise. He believed the 1577 comet was "a portent not of Elizabeth's destruction but of her elevation", Benjamin Woolley writes in *The Queen's Conjuror*, "and the fulfilment of a destiny greater than even she might have imagined."

Among the many entertaining lessons to be learned from *Dr Dee*, there is the possibility that, as history shows us, good times might just come round again. Dee and Kelley would pray before they tried to contact the angels, and "Oh Spirit Animate Us" has the tone of a religious entreaty. Damon Albarn is too cautious to make bold predictions, or put all his faith in a higher power that probably doesn't exist. Nevertheless he gives it a go, with "Give us something of a righteous revival," a mournful refrain that Albarn almost edited from the song at the last moment. In troubled times, surely it's worth throwing one hopeful request into the void?

"I don't walk around secretly in a skullcap and talk to angels..."



PUBLIC IMAGE LIMITED

This Is PiL

PIL OFFICIAL

"I am John, and I was born in London!" The Lydon corporation re-opens for business. *By Louis Pattison*

TRACKLIST

- 1 This Is PiL
- 2 One Drop
- 3 Deeper Water
- 4 Terra-Gate
- 5 Human
- 6 I Must Be Dreaming
- 7 It Said That
- 8 The Room I Am In
- 9 Lollipop Opera
- 10 Fool
- 11 Reggie Song
- 12 Out Of The Woods

7/10

IF JOHN LYDON were playing by the now well-established rules of reunion, 2012 would conceivably have been the year that a reconvened PiL hit the larger venues of the United Kingdom to play through 1979's seminal *Metal Box* in its entirety. Lydon's artistic partnership with guitarist Keith Levene and bassist Jah Wobble rekindled over a large pile of bank notes.

The reality, as you might expect, is rather more challenging. In March, Levene and Wobble embarked on a UK tour playing "Metal Box In

Dub", with added trumpet and one "Johnny Rotter" of tribute band The Sex Pistols Experience occupying the vocal role. Lydon, meanwhile, stands at the helm of a new lineup of PiL – one comprised of guitarist Lu Edmonds and drummer Bruce Smith, both of whom worked on PiL's rather less celebrated late-'80s albums *Happy?* and *9*, plus bassist Scott Firth – and has funded a brand new PiL album, the group's first in two decades, not through an advance from a record label, but by a busy schedule of live concerts. This is no fan's dream scenario – yet, in this respect, at least, it



Q&A

John Lydon



You recorded this album in the Cotswolds... did you have the specific players in mind? I always wanted to be back with Lu and Bruce. They're very, very different people, with incredibly different approaches. You need as much variety as you can get. You can't all be fabulously out-there experimenters - you need someone who is a good structuralist to build these ideas into a solid foundation. You need a rock to build your church on, so you require a drummer with that responsibility.

They give you the space to do what you want. Yes, and likewise. And Scott, he's so liberal in his tastes. No snobbery in him - he's happy, whether it's the Spice Girls or Steve Winwood. That's a real PiL attitude.

It must have been great not to have a record label looking over your shoulder. Yes! When I first started, we assumed you couldn't go anywhere unless you had a label. But now, if you're successful at live gigs, you can make things yourselves, and present them uncontaminated.

Do you wish you'd taken this route sooner? No. This is the right time for it. It took a lot of funding to get Public Image back into the rehearsal format. Yet again, thank you butter. INTERVIEW: LOUIS PATTISON

Of salad, beer and summer's here/And many mannered ways/Of cotton dresses skipping across the lawn/Of happy faces, when football was not a yawn...

SLEEVE NOTES

Produced by: John Lydon, Lu Edmonds, Scott Firth, Bruce Smith and James Towler
Recorded at: Wincraft Music Studios
Personnel: John Lydon (vocals), Lu Edmonds (guitar, other instruments), Scott Firth (bass), Bruce Smith (drums)

remains pretty much in the spirit of PiL. This is what you want. This is what you get.

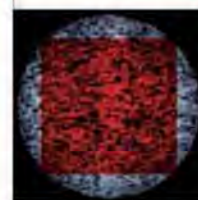
For all this, there is something rather enervating about *This Is PiL*. Without question, this is The John Lydon Show; there are no egos here to grate against one another, the band toiling at long, fairly functional suites of squalling dub-disco atop which Lydon can grouse and gripe, rap in curious cod-patois and declaim society, authority, conformity in his high, whinnying cry. It can often be a bit of a silly business: "We are PiL - and we are quite a-pilling," he Dad-jokes, on the opening "This Is PiL". Still, it appears there remain reserves of rage to be tapped here. The following "One Drop" is a piece of gloom-wreathed 2-Tone with lyrics that assert a sort of cosmic anarchy: "We come from chaos/You cannot change us!" The excellent "Deeper Waters" rings with heavy portent, Lydon a castaway lashed by biting guitars and pushed along on tidal swells of bass. And on the loping, funky "Human" we find Lydon showing off the extent of his scabrous diction, spitting acid about "ed-you-cay-sheunnnn!" and "po-li-tish-e-unnnn!" and lamenting for a lost England with the same forensic eye he once described the aftermath of a murder scene in "Poptones": "I miss the roses/Those English roses/

"Lollipop Opera" and the driving, Krautrocky "Reggie's Song", a rather fantastic flight of fancy concerning a man called Reginald and the Garden Of Eden). Lydon's soul-baring is not always so effective - the spoken-word "The Room I Am In" has the feel of an amateur poetry slam, and the lumbering "Fool" stretches out to an unwelcome six minutes. Still, though, he seems driven by bile, anger, bitterness and most of all, the need to come to terms with, and to understand his past. Altogether, one feels, this is what makes *This Is PiL* a compelling listen. It wrestles with contradictions, sets off on seas of despair, spits like a camel and kicks like a mule. It may not be of the calibre of *Metal Box*, but it finds its maker firmly in 2012, not 1979, and with plenty still to grouse about.

AtoZ

COMING UP THIS MONTH...

- p68 FATHER JOHN MISTY
- p70 WILLIE NELSON
- p75 RICHARD HAWLEY
- p78 PAUL BUCHANAN
- p80 THE PROCLAIMERS
- p81 BEACH HOUSE
- p82 THE dB'S REDISCOVERED
- p82 SAINT ETIENNE
- p84 SQUAREPUSHER



APPARATJIK
Square Peg In A Round Hole
 METAMERGE UN LTD

Supergroup get user-friendly on second LP
 Apparatjik is the electronic sideline of members of A-Ha

(Magne Furuholmen), Mew (Jonas Bjerre) and Coldplay (Guy Berryman) plus producer Martin Terefe, a peculiar assemblage of musicians apparently united by the possibilities of technology. A "first edition" of *Square Peg...* was originally released via the band's iPad app, after which they invited fans and gadget-nerds to submit alterations that, if up to scratch, would appear on the final draft. Listening to the result you are left with the impression of a series of serviceable synth-pop songs that, given their unusual evolution, were probably more interesting in the making than they are in the listening.
 FIONA STURGES

5/10



GEOFF BARROW & BEN SALISBURY
Drokk: Music Inspired By Mega-City One
 INVADA

Portishead man's comic book caper
 A passion for the murky

milieu of 2000 AD's large-chinned sci-fi lawyer Judge Dredd doesn't always translate into thrilling music - take '90s journeymen Mega City Four, for example, or The Cure's overwrought movie tie-in "Dredd Song" - so you can see why Geoff Barrow and his composer half Ben Salisbury play it cool on this instrumental synth homage to the Big Meg. The bulk of these pattering analogue scowls can be filed as John Carpenter cast-offs alongside the Not Not Fun label roster. Luckily, splashes of colour appear in the widescreen drama of "Dome Horizon" and "Inhale", its backbeat supplied by Beak>.
 PIERS MARTIN

7/10

FATHER JOHN MISTY

Fear Fun

BELLA UNION

The supremely confident return of Josh Tillman. *By Peter Watts*



8/10

JOSH TILLMAN HAD had enough. Enough of Seattle, enough of his alter-ego J Tillman (the name under which he released a number of solo albums), enough of his relationship, enough even of Fleet Foxes, the band he'd

drummed with since '08. So he "blew everything up", filled his van with magic mushrooms and headed for California, where he moved into a shack in Laurel Canyon and began writing a novel. That novel unleashed a narrative voice that has now spawned an album, *Fear Fun*, released under the pseudonym Father John Misty and packed with sardonic, self-effacing songs that recall the finest traditions of harmony-soaked West Coast folk-and-country-influenced rock'n'roll. It's produced by Jonathan Wilson, who played on many of the songs, and is steeped in Wilson's Laurel Canyon vibe.

"Look out Hollywood here I come," sings Tillman on the lush, string-laden opening song "Funtimes In Babylon", the first of many references to Hollywood that help give *Fear Fun* a sure sense of location. It's also the first sign of Tillman's humour, which he has never revealed in song before and is the key to *Fear Fun*'s vibe. The album was born in a 'black dog' of depression, but there's nothing downbeat about the wit and warmth he exudes on the disco-country "Nancy From Now On" and the neo-shoegazing morbid humour of "Hollywood Forever Cemetery Sings".

Despite Tillman's adoption of the Father John Misty pseudonym, *Fear Fun* is a very personal album and its centrepiece is "I'm Writing A Novel", a road song that relates the story behind the making of the album to a Nicky Hopkins boogie reminiscent of "The Ballad Of John And Yoko" and The Mamas And The Papas' "Creeque Alley". It's the perfect melody for a rollicking narrative that includes the mocking refrain, "I'm writing a novel 'cos it's never been done before" and ends in the plastic purgatory of Laurel Canyon, where "I'm surrounded on all sides, by people writing novels and living on amusement rides". (Tillman's own novel, incidentally, is published in its entirety on two posters that come with the album.)

Next comes the hymnal, self-explanatory "O I Long To Feel Your Arms Around Me", which sounds like a slowed-down "Karma Chameleon", before the celebratory, psychedelic "Misty's



SLEEVE NOTES

Produced by: Jonathan Wilson and Josh Tillman
Recorded at: Canyon-Stereo, Laurel Canyon, California
Personnel: Josh Tillman (vox and guitar), Gabriel Noel (upright bass, strings), Jonathan Wilson (trumpet, acoustic guitars of distinction, mandolin), Keefus Green (piano, glamour), Leslie Stevens (female singing), Sara Watkins (fiddling), Ben Peeler (pedal steeling), Wylie Gelber (bass), Gabriel Noel (strings), Zach Tillman (bass)

Nightmares 1 & 2". "I'm going to take my life," he sighs, "I'm going to take my life back one day." There's no wallowing in self-pity here, instead a determined instinct for self-preservation. After the self-promoting carnival strum of "Only Son Of The Ladiesman" – perhaps the best showcase of Tillman's gorgeous voice – and the whimsical, Sgt Pepper-like "This Is Sally Hatchet", complete with deranged sitar, we hit the luscious home straight. "Well, You Can Do It Without Me" is enigmatic, slinky mid-'70s AM rock that brings together Stealer's Wheel and Waylon Jennings – an avowed hero of Tillman's – with a whistling chorus

that sounds like Roger Miller's 1973 soundtrack for *Robin Hood*. It's partly about the record industry, as is "Now I'm Learning To Love The War", a sweet ballad about the reality of producing art on which he asks (himself?) to "try not to think so much about the truly staggering amount of all it takes to make a record". Penultimate track "Tee Peees 1-12" is an old-fashioned hoe-down about a very Californian courtship ("We went to get some work done, so our faces finally matched, the doctor took one look at me, and took a skin draft out my ass"), before this supremely confident album closes with the lighters-aloft George Harrison-channelling anthem "Everyman Needs A Companion". "I never liked the name Joshua, and I got tired of I," he confesses. So Father John Misty it is, and it sounds like he's here to stay.

Q&A

Josh Tillman



Who is Father John Misty?
 He's nobody. I like mischief and I saw this very elegant gag that after making seven or eight records under my own name that say little to nothing about myself,

I could write really explicitly about myself and call it whatever I wanted.

How does it differ from your previous work?
 Before I even joined Fleet Foxes I was on autopilot. I'd turned this thing I love into a stagnant exercise. Music had been about fear – "time to get into the temple of fear, time to quake and mourn and bleed and bleed" – and I'd always been conflicted about my ability to make people laugh. I was sitting naked in a tree in Big Sur when I had this 'a-ha' moment and knew what I had to do: 'Sing, like you talk, idiot'. Part of this LP is reclaiming the eight-year-old me before he was distorted by religion, convention and institutions.

What are the musical influences?
 I like musical ideas that are devoid of pretence and songs that have ideas. The music is more or less a template, but it's got a living, breathing human at the core. Country, blues and rock'n'roll are the DNA of the American musical tradition and I feel a thread of continuity with that time in American culture. *INTERVIEW: PETER WATTS*



BATTLES
Dross Glop
WARP

Gloss Drop remixed, with mixed results
Invited to remodel the garish colours and textures of Battles, remixers must decide whether or not to

7/10

subsume the band's voracious energy into their own signature sound. Among the former are Gui Boratto's party-friendly bodge of "Wall Street", and Sweden's The Field, who turn "Sweetie & Shag" into their own glutinous techno mush. The Alchemist, Shabazz Palaces and Gang Gang Dance successfully channel Battles' unstable rock molecules, while only Patrick Mahoney & Dennis McNany's "My Machines" really does justice to the original's vulgar excess, while Boredoms' Eye converts "Sundome" (which originally featured him) into a brilliant nine-minute electro-rite. One thing's for sure: *Dross Glop* sounds a long way from Battles themselves.

ROB YOUNG



MITCH BENN & THE DISTRACTIONS
Breaking Strings
LAUGHING STOCK

If he got together with Bill Bailey, they could be Bill and Benn...

7/10

Mitch Benn is Britain's premier song satirist, appearing in *The Now Show* and writing tunes like "Everything Sounds Like Coldplay Now" and – included here – "I'm Proud Of The BBC". On *Breaking Strings*, his eighth album, Benn focuses his genial humour and observational skills into a collection of highly decent songs. This is a Radio 4-listener world, with songs about quantum mechanics, and, perhaps best of all, the importance of libraries ("The Library", in which Benn adds passion to the wryness). Like much music of comic origin, *Breaking Strings* sometimes feels like a sidebar to the serious stuff, but has its own strengths.

DAVID QUANTICK



BEST COAST
The Only Place
WICHITA

Indie-pop duo shed a drummer and grow up... a bit

7/10

The Californian three-piece, fronted by the drollly charismatic Bethany Cosentino, are now down to two, having dispensed with drummer Ali Koehler. Musically, though, it's business as usual as they follow up their 2010 debut with more indie pop infused with the melodrama of The Ronettes and The Shangri-Las. While the last LP revolved around Cosentino's quest for a boyfriend, this one transcends such teenage concerns as she contemplates the trauma of being an adult. The eponymous opener, an ode to her blue-skied home, may suggest a carefree existence, though there's still a brattish quality to songs such as "Why I Cry", which finds Cosentino contemplating an empty future.

FIONA STURGES



DEAN BLUNT AND INGA COPELAND
Black Is Beautiful
HYPERDUB

Hype Williams take it to the limit

7/10

For the past couple of years, Blunt and Copeland have, as Hype Williams, released some of the most confusing records around. Though they share psychic space with artists like James Ferraro and Laurel Halo, they stand at several removes from hypnagogic pop or chillwave; instead, they're all about chasing their obsessions (R&B, London DJ culture, cheap and nasty Casio presets) down darkened hallways of heavy reverb. *Black Is Beautiful* is their strongest record yet, so cognitively disorienting it's hard to figure out what they're up to. Keyboards feedback into oblivion; drum machines clatter indecisively; the listener looks on, totally puzzled.

JONDALE

WE'RE NEW HERE

Best Coast



It could have been so different for *Best Coast's* Bethany Cosentino. Having spent her early life being paraded around California talent competitions, there was a subsequent short-lived stab at a pop career during which she was courted by the majors, each poised to send in the stylists and turn her into a teen sensation. But Cosentino had a change of heart. It was, she said, embarrassment at the songs she was singing that prompted her to reject a solo career and start her own band. The first was *Pocahaunted*, essentially a vehicle for her obsession with the Cocteau Twins which landed a support slot with Sonic Youth in 2007. Not satisfied with their sound, Cosentino moved to NYC for a year where she subsisted on a diet of *Seinfeld*, The Beach Boys and '60s girl-pop. Homesickness brought her back to LA where she pooled musical resources with an old friend, Bobb Bruno, and formed *Best Coast*, a retro surf-pop band where Cosentino could indulge her romantic inclinations while paying homage to her Valley Girl roots. Her music, she told Pitchfork, is "mostly about me, what I've been through, how my life has changed, and what I've learned because of it".

FIONA STURGES



THE BRIAN JONESTOWN MASSACRE
Aufheben
'A'

Anton Newcombe returns with a cleaner take on psychedelia

6/10

Twenty years and two-dozen bandmembers since their inception – and a long time since Newcombe made an arse of himself in *Dig!* – the BJM seem to have purified their take on psych. Gone are the garage-rock wig-outs and the layers of distortion, replaced by a cleaner, patchouli-scented sound: sprightly organs, sitars and the kind of mentholated vibraphones Brian Jones used on *Between The Buttons*. Ignore the arch titles ("Blue Order New Monday", "I Wanna Hold Your Other Hand") and you'll find some lovely psych pastiches. "Gaz Hilarant" and "Illuminomi" sound like weird French rock artefacts, "Face Down On The Moon" is a pretty, flute-led instrumental.

JOHN LEWIS



THE CATHODE RAY
The Cathode Ray
STEREOGRAM RECORDINGS

Spry debut from Scottish post-punk veterans

6/10

This album had a slow birth. Begun years ago as a songwriting collaboration between Josef K's Paul Haig and Jeremy Thoms (ex-The Presidents Men), it was completed after Haig opted to pursue a solo career with less obvious debts to the art-rock influences which informed his early records. The band also includes TV21's Neil Baldwin and Another Pretty Face's Steve Fraser, so the post-punk angles are delivered with confidence: there's a cascading Magazine-style guitar on "Patience Is A Virtue", and Thoms' "Dispersal" sounds like a Subway Sect outtake. Best is "Train", which mixes Haig's dark manners with rushing guitar and an agreeably trashy chorus.

ALASTAIR MCKAY



CITIZENS!
Here We Are
KITSUNE

Hook-laden synth poppers, produced by Alex Kapranos

7/10

If Franz Ferdinand have lost the knack for writing all-conquering disco singles, Alex Kapranos seems to have transferred that skill onto *Citizens!*, his latest protégés. The debut album by this London quintet sounds, on first spin, like a straight early-'80s synth-pop pastiche – and frontman Tom Burke's high-pitched voice and weirdly Celtic twang takes some getting used to – but the album is filled with fascinating earworms. The title track is a terrific piece of toytown pop; "Reptile" is a nod to Franz's mutant disco; while there's a Hot Chip playfulness to tracks like "Let's Go All The Way" and "(I'm In Love With Your) Girlfriend".

JOHN LEWIS

AMERICANA



BEST OF THE MONTH



WILLIE NELSON

Heroes
LEGACY RECORDINGS

Sepia-toned friends-and-family set from the living legend Signing with Legacy, Sony's catalogue label, in order to curate his vast legacy, 78-year-old Willie Nelson kicks things off with a new studio album. Populated by his old cronies, Merle Haggard, Kris Kristofferson, Ray Price and Billy Joe Shaver, and younger artists like Jamey Johnson (capably filling in for the absent Waylon Jennings) and Sheryl Crow (at her most affectingly spontaneous), *Heroes* has the distinct feel of a last roundup.

9/10 "The road ain't gettin' shorter/I think the weed is getting' stronger", Willie sings in "No Place To Fly", "And I'm tryin' not to speak to no-one who don't care", as if to make his intentions perfectly clear. The song was written by his sixth child, 22-year-old Lukas, one of three he penned for the record, while he trades verses with the old man on half of the 14 tracks, sounding uncannily like his dad at the same age. Lukas is very much the co-star of *Heroes*, suggesting the album represents a passing of the torch.

Heroes may be elegiac, but it's as spirited as it is poignant. Snoop Dogg, an outlaw pothead from another idiom, sings a verse on Willie's shit-kicking "Roll Me Up And Smoke Me When I Die". The Son of God Himself shows up twice – on Tom Waits and Kathleen Brennan's blues ballad "Come On Up To The House", wherein Willie warbles, "Come down off the cross, we can use the wood", and "Come On Back Jesus" (co-written by Willie and another son, Micah), whose refrain continues, "...and pick up John Wayne on the way". The first single, Pearl Jam's "Just Breathe", could have been written for him. It begins, "Yes I understand that every life must end/As we sit alone, I know someday we must go", and ends, "Hold me 'til I die/Meet you on the other side". *Heroes* ends with a burnished rendition of Coldplay's "The Scientist", Willie claiming it for himself, as he's done so often during the last half century. **BUD SCOPPA**



THE AMERICANA ROUND-UP

► Never one for taking the conventional route, Howe Gelb's current venture is **Giant Giant Sand**, for which he's taken the six-piece band and doubled it with locals from his home in Arizona. The

resulting *Tucson*, out in June, is a country-rock opera about a "semi-grizzled man with overt boyish naïveté" who embarks on a life-altering road trip. The lineup makes its UK debut at the Wilderness Festival in August.

Another big-hitter returning in June is **Alejandro Escovedo**. Songs from *Big Station*, recorded at Spoon drummer Jim Eno's studio in a little over a week, have already been previewed live in Texas. Escovedo claims it's a radical departure: "It's

not a guitar record, I'm sick of guitars."

Georgia native **Kelly Hogan** is also back that month with *I Like To Keep Myself In Pain*, on which she's backed by Booker T Jones and sings tunes written for her by M Ward, Jon Langford, The Handsome Family, Robyn Hitchcock and more. Other June releases include *The Dreamer*, a solo effort from Old 97's leader **Rhett Miller** (with special guest Rosanne Cash), a live album/DVD from David Eugene Edwards' **Wovenhand**, and a new LP from legend **Don Williams**. And *So It Goes* features Alison Krauss and Vince Gill.

Meanwhile, **Justin Townes Earle** plays a small crop of UK dates on the back of *Nothing's Gonna Change The Way You Feel About Me Now*. Shows in Bristol and Manchester bookend a headline gig at Koko in London.

ROB HUGHES



COLD SPECKS

I Predict A Graceful Expulsion

MUTE

Arresting first from Canadian purveyor of "doom soul"

8/10

Cold Specks, whose name comes from a line in James Joyce's *Ulysses*, is the musical vehicle of AI Spx from Etobicoke, Canada. Two years ago, she moved to London to record her debut album and begin working with PJ Harvey collaborator and multi-instrumentalist Rob Ellis. Spx has cited Mahalia Jackson and Sister Rosetta Tharpe as her inspiration, and there's certainly shades of both on her first LP, that draws on old-style American folk but expertly remodels it for a contemporary audience. Sparse guitars and tremulous cellos cast the spotlight on Spx's unvarnished vocals that, with their air of wisdom and sorrow, point to a singer of considerably greater age and experience.

FIONA STURGES



COMUS

Out Of The Coma

COPTIC CAT

First in 38 years from English acid-folk eccentrics

7/10

Comus were cut from quite different cloth to their hippyish peers, their debut album *First Utterance* collecting tales of lust and murder to a backdrop of histrionic pagan folk (it was a commercial failure, though copies now sell for astronomical sums). The new album's title track makes much out of the band's reanimation, Roger Wootton chorusing "Out of the coma/Like being exhumed!" over hysterical, twanging guitars and sawing fiddles, while the eight-minute "The Sacrifice" in particular is as darkly intoxicating as anything from their first incarnation. Things conclude with a lost recording of 1972's unrecorded "The Malgaard Suite", although sadly, recording quality leaves much to be desired.

LOUIS PATTISON



GAZ COOMBES

Here Come The Bombs

HOT FRUIT

Supergrass chimp's Cluster bomb

6/10

Supergrass disbanded while recording their Krautrock-flavoured seventh album, *Release The Drones*, but anyone with access to a thesaurus might conclude that *Here Come The Bombs*, singer Gaz Coombes' first solo LP, could have one or two stylistic similarities. However, while Neu!-ish throbs and Kraftwerkian clean lines define this home-produced effort, the owner of Britpop's most celebrated sideburns is still – by instinct if not inclination – drawn to the manic ("Whore") and the stompy ("Simulator"). Slaving to the rhythm just doesn't suit him, and while some of these missiles find their target, he is back with less of a bang than he might have hoped.

JIM WIRTH



CORNERSHOP
Urban Turban
 (Compilation)
 AMPLE PLAY

Breezy singles club releases collected
 Never a group to accept conventional business wisdom, Cornershop

released six tunes via a subscription-only "Singles Club". All six are here – a typically eclectic bunch, veering from fractured funk ("Solid Gold") to the endearingly childish "What Did The Hippie Have In His Bag?", on which Tjinder Singh spins beat riddles to a class of children. "Concrete Concrete" has the rolling funk bassline which made 2002's *Handcream For A Generation* a treat, and "Inspector Bamba Singh's Lament" welds Punjabi folk to the kind of neurotic synth once favoured by The Normal. ("Dedicated" does the same for a Human League bassline). Mostly, it's funky pop, half-deconstructed and relentlessly optimistic.

ALASTAIR MCKAY

7/10



THE CRIBS
In The Belly Of The Brazen Bull
 WICHITA

No more Johnny Marr, but plenty to admire from the Yorkshire trio
 The Cribs follow 2009's *Ignore The Ignorant* with

this occasionally excellent but disjointed album. That may be because they used three producers in three studios – the band in London, Steve Albini in Chicago and Dave Fridmann in New York. On previous albums, it's been easy to hear the influence of producers Edwyn Collins and Alex Kapranos, and this is no exception, whether it's lo-fi Pavement skate-pop on "Jaded Youth", or cosy psychedelia on "Confident Men". In many ways, the suite produced by the band is the most fascinating, starting with the fine dirge "Stalagmites" and culminating in the ace, sardonic "Arena Rock Encore With Full Cast".

PETER WATTS

7/10



THE CULT
Choice Of Weapon
 COOKING VINYL

Pummelling ninth from rock's other glimmer twins
 Irony proved to be the end-of-level boss that flummoxed The Cult.

Having hit their late '80s peak by shamelessly forcing the riffs of Led Zeppelin down Jim Morrison's mystic leather trousers, the former Bradford peace punks proved to be a little too unreconstructed for the tastes of Generation X, lacking the requisite raised eyebrow to pass for stoner rock. *Choice Of Weapon*, like its predecessor, 2007's *Born Into This*, strikes a requisite note of defiance, Billy Duffy's balls-to-the-wall riffola sending Ian Astbury back into shamanic nirvana. Mastodon idiocy it may be, but on "Honey From A Knife" and "For The Animals" at least, the fire in their eyes keeps them alive.

JIM WIRTH

6/10



DEATH GRIPS
The Money Store
 COLUMBIA

The ballsiest major-label release this year?
 One of the most tedious debates in music is 'rap vs 'real' hip-hop', which ends up stifling

creativity on both sides. Albums like this show how much room there is if you dissolve genre concerns. Producer Andy Monin teams with Hella drummer Zach Hill to retool the latter's Cro-Magnon noise for a crunching rap tempo, creating an exhilarating record that flits from Flying Lotus electronics to lurching stadium pop, sometimes sounding like an industrial Salt'n'Pepe or KLF. Rapper Stefan Burnett blends literate surrealism with trap-rap braggadocio in none-going-harder delivery, like Bone Crusher or MOP after an evening class with Saul Williams. This, to paraphrase Burnett, just tore 2012 a new one.

BEN BEAUMONT-THOMAS

8/10

REVELATIONS

Current 93's David Tibet is over the moon about Comus' new LP



➤ Comus' *Out Of The Coma* appears on Coptic Cat, the label owned by David Tibet of experimental folk group Current 93. Tibet tells *Uncut* what the group means to him.

"I first heard Comus in 1988. I had become captivated by Shirley and Dolly Collins and – though then, as now – by no means a fan of 'folk music' per se, my love of Shirley and Dolly's work as well as my obsession with nursery rhymes and fairy stories led me to investigate other such groups. I saw an Italian bootleg of *First Utterance* and asked Nurse With Wound's Steven Stapleton if I would like it. He said to me, 'You will be obsessed by it!' He was right. It had all the darkness and lightness and the idiosyncrasy and the magick of a hallucinatory childhood.

"I was told they had reformed; to be honest, I was cautious. I don't generally like reformations. But when we played at the Forum in London to celebrate 25 years of C93, they were an obvious choice to invite as guests. I had heard they were amazing live. The rumour was not quite correct. They were *overwhelming*. [Comus singer] Bobbie Watson and I became very close friends; she wanted someone that loved them to release the CD. I am *OverMoon* to be involved."

LOUIS PATTISON



EAST 17
Dark Light
 FOD

Walthamstow boys go west

On their first album in 14 years, the tough-nut boy band of yore have sought out a more mellow

sound, dabbling in the transatlantic soft rock of Bon Jovi and Bryan Adams. Chief writer Tony Mortimer remains the architect of the piece, although co-producer Bob Rose (who's previously engineered for Lennon, Harrison and Orbison) fashions an AOR-friendly sheen on the power-balladry of "Crazy Fool" and "Counting Clouds". The chugging rock of "Break Ur Heart" is as fierce as it gets, veering close to Kings Of Leon territory, but they're more at home on the laid-back "You Must Be An Angel". An interesting reinvention, but with enough familiar motifs to keep long-in-the-tooth fans on their side.

TERRY STAUNTON

6/10



EVANS THE DEATH
Evans The Death
 FORTUNA POP!

Sparkling UK indie debut, ending on a terrific downbeat

The British five-piece may take their name

from the undertaker in *Under Milk Wood* but their debut album is, mostly, mercilessly upbeat. Punky opener "Bo Diddleley" carries traces of Britpop but not enough to frighten the horses, and the band excel at putting a sheen to '80s jangle, such as on "Catch Your Cold", or mining US punk, as with the Yeah Yeah Yeahs-ish "Wet Blanket". Guitarist Dan Moss writes the songs, but it's Katherine Whitaker's voice that gives them life, and the more space she has, the better the result. "Morning Voice" and "I'm So Unclean" are terrific anthems, but the stand-out is the emotive and all-too-brief "You're Joking".

PETER WATTS

6/10



FAIRPORT CONVENTION
By Popular Request
 MATTY GROVES

Rolling back the years

The current Fairport lineup has remained unchanged since drummer Gerry Conway joined in 1998.

Yet all 13 songs here, chosen by Fairport's faithful, pre-date this most stable of lineups. Richard Thompson had a hand in writing five of the selected songs, including "Genesis Hall", the dreamlike "Crazy Man Michael" and the touching "Farewell Farewell", originally sung by Sandy Denny on *Liege & Lief*. Since Denny, Thompson and then Dave Swarbrick left, Fairport have relied on outsiders for new material. Two Ralph McTel songs – "Red And Gold" and "The Hiring Fair" – have been staples for over 20 years; such evocative contemporary songs which sound authentically traditional continue to be Fairport's forte.

MICK HOUGHTON

8/10



WORLD PARTY

ARKEOLOGY (BOX SET)

Seaview 5 CD Set & Diary

A 5 CD / 70 song collection featuring over 12 new songs, rare studio gems, concert recordings, covers and more packaged in the 142 page Any Year Diary



VARIOUS ARTISTS

A RAINER PTACEK TRIBUTE: "THE INNER FLAME"

Fire Records CD / ZLP

This tribute to Rainer Ptacek – phenomenal guitarist from Giant Sand who died of brain cancer – features Calexico, Robert Plant, Grandaddy, PJ Harvey and Lucinda Williams.



GEOFF BARROW / BEN SALISBURY

DROKK

Invada CD / Ltd edition CD / LP

Soundtrack style collaboration from Portishead's Geoff Barrow and emmy award winner composer Ben Salisbury inspired by AD 2000 Judge Dredd comic Strip



THE BRIAN JONESTOWN MASSACRE

AUFHEBEN

'a' Records CD / ZLP

Brings the traditional Brian Jonestown Massacre sound mixed with eastern influences & bringing it up to date with the benefit of all the additional weirdness that's been discovered in the past 40 years.



BLACK MOTH

THE KILLING JAR

New Heavy Sounds CD / LP

Hotly anticipated debut by Leeds heavy rockers. Mighty stoner riffs wrapped around a truly distinctive female voice, produced by Jim 'Grinderman' Sclavunos. A doomadelic classic.



FAY HALLAM & THE BONGOLIAN

LOST IN SOUND

Blow Up CD / LP

Fay Hallam (ex-Makin Time / Prime Movers) & The Bongolian team up for an outstanding album that fully realises their passion for 60's Hammond Beat and Soul. Get ready to get Lost In Sound...



CYMBALS

SIDEWAYS, SOMETIMES

Tough Love CD / LP

Recorded over five days on Lightship 95, Sideways, Sometimes is the new mini-album by CYMBALS, with a cleaner, more coherent feel than their debut, referencing both New Order and Yo La Tengo.



MARRIAGES

KITSUNE

Sargent House CD / LP

"Marriages is a dark, heavy-but-melodic experimental offshoot for 3/5 of Red Sparrows. The most stark contrast to their other band is the addition of Emma's stunning, otherworldly vocals."



THE VICARS

I WANNA BE YOUR VICAR

Dirty Water Club CD / LP

Now a trio, these garage-beat inspired rabble-rousers have only got better, opening for the Horrors and Black Lips, and making a fuzzed-out racket.



IT HUGS BACK

LAUGHING PARTY

Safe And Sound CD

Freewheeling interstellar jams, sonic guitar clatter, mellow grooves and pure joy... sounds like the second album from England's hidden treasures, It Hugs Back.



ALLO DARLIN'

EUROPE

Fortuna POP! CD / LP

Gloriously catchy, brilliantly uplifting and charmingly intelligent, Europe is full of perfect, sophisticated pop gems and promises to be one of the most exciting albums of the year.



JOSEPHINE FOSTER AND THE VICTOR HERRERO BAND

PERLAS

Fire Records CD / LP

Perlas is a collection of Spanish songs and poems gathered from dusty old scores and brought vividly to the present with warm, emotional performances.

CARGO COLLECTIVE: AN AMALGAMATION OF RECORD SHOPS AND LABELS DEDICATED TO BRING YOU NEW MUSIC

SCOTLAND: ABERDEEN - ONE UP / DUMFRIES - BARNSTORM / GLASGOW - LOVE MUSIC / WALES: ABERYSTWYTH - ANDY'S / CARDIFF - SPILLERS / NEWPORT - DIVERSE / SWANSEA - DERRICKS NORTH WEST / CHESHIRE - A & A DISCS / LIVERPOOL - PROBE / MANCHESTER - PICCADILLY RECORDS / PRESTON - ACTION RECORDS NORTH EAST, HUDDERSFIELD - BADLANDS / LEEDS - CRASH / LEEDS - JUMBO RECORDS / NEWCASTLE - BEATDOWN / NEWCASTLE - REFLEX / SHEFFIELD - RECORD COLLECTOR / STOCKTON ON TEES - SOUND IT OUT MIDLANDS: CHELTENHAM - RISE / CORNWALL - JAM / DEVON - PHOENIX SOUNDS / HANLEY - MUSIC MANIA / HANLEY - HEAD RECORDS / LEAMINGTON SPA - HEAD RECORDS / MARLBOROUGH - SOUND KNOWLEDGE / SOMERSET - RAVE FROM THE GRAVE / TOTNES - THE DRIFT RECORD SHOP / WIMBOURNE - SQUARE RECORDS / WORCESTER - RISE / YEOVIL - ACORN SOUTH: BRIGHTON - RESIDENT / BRIGHTON - ROUNDER / BRISTOL - RISE / CHATHAM - SOUND AND IMAGE / GUILDFORD - PEOPLE'S INDEPENDENT MUSIC / LEIGH-ON-SEA - FIVES / LEWES - OCTAVE / LONDON - CASBAH / LONDON - DADA RECORDS / LONDON - ROUGH TRADE EAST / LONDON - ROUGH TRADE TALBOT RD / LONDON - SISTER RAY / NORWICH - SOUNDCLASH / OXFORD - RAPTURE / SURREY - RECORD CORNER / SWINDON - RISE / TAUNTON - BLACK CAT RECORDS / WHITSTABLE - GATEFIELD SOUNDS MAILORDER AND INTERNET ONLY STORES: AMULET / BOOMKAT.COM / NORMANRECORDS.COM / RECORDSTORE.CO.UK / RHYTHMONLINE.CO.UK / SPINCDIS.COM / WARPMART.COM



17 HEATHMANS ROAD, LONDON SW6 4TJ - CARGO RECORDS.CO.UK - 0207 731 5125



ROBERTA FLACK
Let It Be Roberta: Roberta Flack Sings The Beatles

429

6/10 She lived across the hall from John & Yoko in the Dakota, you know... If you're making an album

of Beatles covers, such over-familiar songs need to sound different – and you can't fault Flack on that score. "In My Life" is retooled as a sultry bossa nova, Lennon's youthful sense of loss turned into a celebration of a long and ripe existence. "Oh Darling" is rendered as an after-hours jazz ballad. "Let It Be" is sung in a voice of childlike innocence that belies her 75 years and "I Should Have Known Better" is turned into a Kylie-styled disco thumper. The tastefulness occasionally irritates, but there's no denying the joy of hearing Flack's lustrous voice after a nine-year absence. Yoko confers blessing with liner notes.

NIGEL WILLIAMSON



JOSEPHINE FOSTER & THE VICTOR HERRERO BAND
Perlas

FIRE

7/10

Pearls of Spanish exuberance from eccentric US singer

After excursions into psych-folk, blues and German lieder, Colorado-born singer-songwriter Foster joined forces with husband Victor Herrero two years ago to record a Spanish-language tribute to poet Federico García Lorca. Reworking traditional Spanish songs, this sequel has a similarly antique aesthetic – even the sleeve is sepia. Foster's brittle soprano is acutely mannered in places, but at its best it invokes the rich exoticism of Joanna Newsom. From the clatter of "Sangre Colorada" to the nocturnal "Brillante Estrella", Foster's remarkable voice proves as haunting and arresting as a human Theremin.

STEPHEN DALTON



GALLON DRUNK
The Road Gets Darker From Here

CLOUDSHILL

7/10

Goth-like garage rock with extra bite

Recorded in Hamburg with German producer Johann Scheerer, there's

a heightened sense of menace to this album, even by the standards of their previous output of hard-edged swamp rock. There's an organic, rhythm-driven sleaze to "The Dream Boogie", with Terry Edwards' saxophone to the fore, while "I Just Can't Help But Stare" whips up a storm of swirling organs and borderline psychotic vocals. Gallon Drunk rarely do mellow, so the Lynchian cinematic drawl of "Stuck In My Head", featuring Marion Andrau of French group Underground Railroad on duet vocals, is perhaps the nearest they'll ever get to a late-night smoocher.

TERRY STAUNTON



GARBAGE
Not Your Kind Of People

STUNVOLUME/COOPERATIVE

5/10

Fifth from Shirley Manson's bubblegum industrial outfit

Professionally speaking, Garbage are able to take five or so years between albums these days, although artistically, it does mean they return to a world increasingly unsure of their relevance. *Not Your Kind Of People* retains their formula of synthetic beats, peppy distorted guitars and the singalong angst of Shirley Manson, with diversions into reggae ("Blood For Poppies") and garage rock ("Man On A Wire"). Manson can still whip up an appealingly vengeful turn of phrase, but they retain a tendency to sound stiff, and the title track, a dreary us-versus-them anthem, is rendered rather futile by it not really being that clear what Garbage stand for in 2012.

LOUIS PATTISON

HOW TO BUY... GALLON DRUNK
 The best of the London swamp-rockers



From The Heart Of Town

CLAWFOOT, 1993

An injection of major-label cash (it was bankrolled and released in the US by Sire) gives the band's

second album a more confident air than the previous year's debut, but without sacrificing any of the pulp noir atmosphere. The head-spinning "Bedlam" is the centrepiece, alongside some eloquently sleazy character studies ("Jake On The Make").

8/10



In The Long Still Night

CITY SLANG, 1996

After a brief hiatus the band's third album was a little rougher around the edges, an ear-scorching brew of guitar-led menace ("Two Clear Eyes"), filmic instrumentals ("The Big Pay-Off") and moody balladry ("Geraldine"). James Johnston's demonic crooning gets a full work-out on a cover of The Bee Gees' "To Love Somebody".

8/10



Bear Me Away

SWEET NOTHING, 2002

A two-disc collection of B-sides, EP tracks and other hard-to-find extra-curricular activity from the previous 10 years,

including songs from the soundtrack of the Greek-made thriller *Black Milk*. The garage-band mania of "Before Your Eyes" and "The Prowler" represent what might be called the signature sound. TERRY STAUNTON

7/10



GET THE BLESSING
OC DC

NAIM JAZZ

8/10

Ornette-inspired jazz-rock for sax, trumpet, bass and drums

This Bristol-based quartet – who include touring members of Portishead and Radiohead – emerged as an Ornette Coleman tribute band but have since moved away from jazz with each successive release. While the grinding, hypnotic basslines of tracks like "OC DC" and "Torque" hint at punk abandon, they lack the slightly unhinged mania of Acoustic Ladyland or The Ex. Instead they concentrate on strong melodies (usually played in unison on sax and trumpet), sometimes flirting with dub ("The Waiting") and sometimes playing a cerebral brand of fusion ("Adagio In Wot Minor", "Pentopia") that recalls Soft Machine.

JOHN LEWIS



GOSSIP
A Joyful Noise

COLUMBIA

8/10

Commanding pop from Beth Ditto's gang

When Girls Aloud alchemist Brian Higgins of Xenomania is drafted in to produce an act, it's often a sign of things going expensively awry. But in the case of Gossip, whose last record, 2009's Rick Rubin-helmed *Music For Men*, didn't exactly set the world alight, it feels like a natural partnership. With Abba as a template and copious research carried out in nightclubs and fashion parties, *A Joyful Noise* strikes a healthy balance between tears-on-the-dancefloor hi-NRG and Gossip's bluesy swagger. "Casualties Of War", "Horns" and "I Won't Play" are swooning souvenirs from love's battlefield, but best of all is "Get A Job", a trustafarian-baiting disco romp.

PIERS MARTIN



GRAVENHURST
The Ghost In Daylight

WARP

7/10

Sixth album of dark English folk

Over the years, the group around Nick Talbot's Gravenhurst has ebbed and flowed, at times growing into a full rock band – as on 2007's *The Western Lands* – and other times leaving just Talbot with his spidery guitar and hushed voice. *The Ghost In Daylight* is largely Talbot alone, although here he introduces a selection of antique synths that add a spectral, apparitional quality to his fingerpicked vignettes. Thematically, it is dark ("You won't know when evil comes/Evil looks just like anyone" goes "The Foundry"). But Talbot treads lightly, and a melancholy beauty predominates: see "Islands", reinventing the foggy splendour of Flying Saucer Attack with primitive rhythms and blanched-out guitars.

LOUIS PATTISON



HAIGHT-ASHBURY
Haight-Ashbury 2: The Ashburys

LIME
Blissed-out West Coast vibes from Glasgow trio
The name isn't misleading. Haight-

Ashbury's take on late-'60s hippy culture is painfully sincere; they even have a song called "Freelove". Their West Coast drawl (US rather than Caledonian) and predilection for sitar drones and the "San Francisco beat" veer into pastiche, but they're more persuasive when the trips turn dark ("Buffalo Trace", "2nd Hand Rose") or the time machine heads for less obvious destinations. The poppier efforts ("Moondogs", "Sophomore", "Dum Dee Dum") recall, respectively, The Go-Go's, Voice Of The Beehive and The Pierces, while closer "Love, Haight And Ashbury" is a gospel-pop piano ballad burnished with glorious harmonies.
GRAEME THOMSON

6/10



MICKEY HART BAND
Mysterium Tremendum

360° PRODUCTIONS
First from legendary drummer since '07's Global Drum Project
Away from The Grateful

Dead, Hart has pursued a fascinating other life as a musicologist/world music nut. His most satisfying 'solo' outing to date is a well-balanced coming-together of his two parallel careers, in which rhythms from India, Africa and beyond are framed in a jam-band setting, featuring two drummers, bassist Dave Schools and guitarist Gawain Matthews. Robert Hunter's lyrics are full of Dead-like imagery, sung by Peter Gabriel-soundalike Tim Hockenberry and Crystal Monee Hall, who wails like Donna Godchaux. Think the Dead at their most experimental - *Blues For Allah*, say - with added world music flavours, and you'll get the cosmic picture.
NIGEL WILLIAMSON

8/10



HERE WE GO MAGIC
A Different Ship

SECRETLY CANADIAN
Hallucinatory pop from Thom Yorke-endorsed Brooklynites
Luke Temple's speciality is filtering conventional song

through loops, pedals and ambient sounds, and in Radiohead/Beck producer Nigel Godrich, he's found a collaborator who is intimately familiar with this mashing-up of the familiar and the alien. Here We Go Magic's third full-length - the second since Reynolds turned his bedroom project into a five-piece band - sounds like a radio transmission from a distant station, where an all-night DJ spins what sounds something like Nick Lowe ("Hard To Be Close"), JJ Cale ("Make Up Your Mind"), and The Everly Brothers ("How Do I Know"). Everything's fuzzy, fractured and out of focus, which makes it all the more mesmerising.
BUDSCOPPA

8/10



HUSKY
Forever So

SUB POP
Antipodean folkies eye the big time, Fleet Foxes-style
Husky are a beardy Melbourne-based four-piece who play vintage instruments and are led by the startlingly named frontman Husky Gawenda. Fresh from supporting their chart-topping countryman Gotye on tour, and with their album already scaling the charts at home, they are now hoping to win over Northern Hemisphere audiences with their pensive and poetic style of folk-pop. If they're not thwarted by widespread Fleet Foxes fatigue, Husky stand a good chance of pulling it off. *Forever So* takes in spectral balladry ("Hunter", "Forever So"), rousing stompathons ("History's Door", "Dark Sea") and incursions into jazz and olde English madrigals, to consistently bewitching effect.
FIONA STURGES

8/10

HOW TO BUY... DEAD SOLO
Three gems from Garcia and Weir



JERRY GARCIA Garcia
WARNER BROTHERS, 1972
Playing everything but drums, Garcia's debut sans band was a genuine solo effort - although six songs

(including "Deal", "Sugaree" and "Loser") became live Dead standards. Add a trio of cosmic instrumentals and it's a near perfect marriage of his experimental and traditional tendencies, recorded in a creative surge.

9/10



BOB WEIR Ace
WARNER BROTHERS, 1972
Weir's solo debut was a Dead album in all but name, featuring almost the entire band. It's main

purpose was as an outlet for the songs Weir was writing with John Barlow - classics such as "Playing In The Band", "Cassidy" and "Looks Like Rain". Staggeringly, there was no room for them on Dead studio albums.

9/10



JERRY GARCIA AND DAVID GRISMAN So What
ACOUSTIC DISC, 1998
Released post-humously, Garcia's acoustic guitar swings

like a spaced-out Django Reinhardt on a set of Miles Davis/Milt Jackson tunes. Grisman (who also played with Garcia in bluegrass outfit Old And In The Way) adds jazz mandolin. Inspired, surprising and joyous, it shows that even at the end when struggling with addiction and illness, Garcia was capable of genius.
NIGEL WILLIAMSON

8/10



THE IMAGINED VILLAGE
Bending The Dark

ECC
Dubstep'n'fiddle mark evolutionary third from English folk collective
The mission to reframe English folk has led Simon

Emmerson and allies into electronica, world fusion and even a Slade cover. Here the group shape-shift again, with more instrumentals and original material, though tradition is never far away. On "Sick Old Man", Eliza Carthy laments the state of the nation against a drum and bass shuffle but with a "Raggle Taggle Gypsies" chorus, while Jackie Oates delivers "The Captain's Apprentice" unadorned. By contrast comes "The Guvna", a hypnotic piece of dubwise folk, and a title track that twists through sitar and fiddle to a dhol-drum finale. There are flat moments - the cinematic "Fisherman" doesn't gel - but overall it's a slow-burn success.
NEIL SPENCER

7/10



JOSHUA JAMES
Build Me This

INTELLIGENT NOISE
Second album but belated first UK release from Nebraskan
Released in America in '09, there's a clue to James' musical personality in the

cover here, which shows him caked thickly in facepaint, like Marcel Marceau. This is a man who can don and peel off masks with every track. On "Weeds" he's a folk troubadour, while on "Annabelle" he essays a grinnin'-and-pickin' country hoedown. But just when you've filed him under 'Americana', the chameleon changes unfold. "Coal War" channels an African chain-gang rhythm to sound like an escapee from Paul Simon's *Graceland*. "Magazine" is heartland rock and "Benediction" unfolds into a lush, string-laden pop melodrama. The disguises are so convincingly worn that which one is the "real" Joshua James matters not one whit.
NIGEL WILLIAMSON

7/10



GARLAND JEFFREYS
The King Of In Between

LUNAR PARK
A musically diverse return to the mean streets
Jeffreys' hybrid of rock,

soul and funk has been in short supply of late, but with *The King Of In Between* he picks up just where he left off, serving up a vibrant stew of musical styles while taking the pulse of his beloved New York. The city is the star here, most eloquently on the opening "Coney Island Winter" with its images of neglected fairgrounds. "Roller Coaster Town" continues in a more celebratory mood and set to a ska rhythm. The seedier side of the metropolis is examined in "Streetwise", a slice of brooding funk punctuated by strings that could have been lifted straight from Curtis Mayfield's *Super Fly* soundtrack.
TERRY STAUNTON

8/10

RICHARD HAWLEY

Standing At The Sky's Edge

PARLOPHONE

Home is where the heart is, despite the psych-rock. *By John Robinson*



7/10

AS LONG AS you've been briefed on Yorkshire local history, you know where you are with Richard Hawley. His 2009 album *Truelove's Gutter* took its name from the site of an 18th-Century tavern whose effluent

spilled into the River Don. His 2005 *Coles Corner* memorialised a junction outside a Sheffield department store that was a rendez-vous for 1950s couples. Where his contemporary Jarvis Cocker has been a poet of the city's sexual mores, Hawley's best work has wistfully hymned Sheffield's romantic ghosts, in a sequence of sumptuous Jim Reeves-style arrangements.

Unless *Sky's Edge* is revealed to be a forgotten Don Valley beauty spot, *Standing At The Sky's Edge* marks a fairly major change of tack for the songwriter-guitarist-producer. If the title invokes a location, it's a mystical one: some thundery, Zeppelin-esque Valhalla, rather than Hawley's usual stomping ground, the steep cobbled street. Likewise the music. The opener, "She Brings The Sunlight", kicks the doors off with a wail of noisy, electric guitars, while the title track is a layered guitar landscape, with a vocal that recalls, of all people, The Doors. Musically speaking, at least, Hawley has washed out his pomade and grown his hair long.

That's not to say that this record is unrecognisable as the work of Richard Hawley. It is still after all a pretty sophisticated piece of retro music-making – only rather than painstakingly emulating the production values of the late 1950s and early 1960s, he's embraced the echoes, Middle Eastern modality and wah-wah effects of someone hellbent on creating a heavy psychedelic guitar record. Still, psychedelic rock or not, there is a part of Richard Hawley that will always be a coal miner on a stone bridge, waiting for his girlfriend to arrive.

Duly, fans of Hawley's rueful view of love and relationships, his fine guitar playing, and his magnificent singing voice will find them all present and correct here, if displayed in unexpected ways. "Time Will Bring You Winter" is a loping wah-wah rocker, it's true, but underneath the din of the music you'll discover that the song is about the life cycle, as told in an English vocabulary of mossy lanes and shadowy churchyards. "Down In The Woods", the best of the album's heavy songs, is reminiscent of "1969" by The Stooges but suggests an unpredictable outcome to what appears at first to be an English pastoral idyll.



SLEEVE NOTES

Produced by:

Richard Hawley and Colin Elliot
Recorded at: Yellow Arch Studios, Sheffield
Personnel: Richard Hawley (guitar, vocals), Colin Elliot (electric bass, percussion, bk vocals), Dean Beresford (drums), Shez Sheridan (guitar, bk vocals), Jon Trier (piano, keys, Juno synth, rocket noises), Tina Peacock, Louise Thompson, Simon Robinson, Sally Doherty (bk vocals)

And, although the record is bookended with heavy rock, Hawley unleashes his customary deep croonology in its excellent and very quiet middle section. Here, we find him writing magnificently in a trio of songs which seem to be about how love is meant to be, and how it is really, for good and bad. "Seek It" juxtaposes a charming, slightly jaunty tune with a fabulously dry lyric – "I had a dream and you were in it/We got naked/Can't remember what happened next/It was weird" – and features Hawley's fabulously restrained playing. "Don't Stare At The Sun" could be a Chemical Brothers title, but is ultimately all about how the everyday consolations of family are more important than

waiting for cosmic revelations. "The Wood Collier's Grave", the only song you will hear this year to detail the thoughts from beyond the grave of a charcoal burner's apprentice, is a tender folk ballad. So even when *Standing...* returns to its heavy mode in its last two numbers, the subject matter remains very much Hawley's. The final track, "Before", is the album's mode in a nutshell, an attempt to reconcile his two sides, rocker and crooner; stargazer and earth-dweller. In a song that's part gentle U2 ballad, and part Oasis guitar anthem, he suggests that, for all the head-turning things that the universe can offer, the realities of a familiar relationship and shared history are the things that really matter.

The more that Richard Hawley changes, evidently, the more he stays the same. Head from time to time in the clouds. Feet still very much on the ground.

Q&A

Richard Hawley



This is a psychedelic-sounding kind of record. I don't like the word because it implies flowers, and there's none of that. It's quite dark, you know.

In what way? I started writing when the Tories got in – it influenced a lot of "Down In The Woods". [Sheffield guitarist] Tim McCall's passing was a catalyst for a lot of musical activity. He died walking upstairs carrying a baby blanket – he

tripped on his shoelace and broke his neck. It's done all of our heads in. He was a fantastic guy.

There are some intimate, family moments like "Don't Stare At The Sun". I was left responsible for one of my children after a heavy night on hallucinogenic drugs. If anyone from the NSPCC is reading I should say I was compos mentis – but the intense happiness of that was the beginning of the song.

So are you going to grow your hair now? I can reliably assure you that when you called up before I couldn't pick the phone up, because I had grease in me hands, doing me quiff.

INTERVIEW: JOHN ROBINSON



ALABAMA SHAKES

BOYS & GIRLS

"Alabama Shakes deliver a thundering update of golden-era soul and r&b filtered through a modern consciousness much as the *White Stripes* did with blues"

The Telegraph ★★★★★

"The music bursts forth in a torrent of *Led Zep*-meets *Otis Redding* blues-rock-soul"

The Sunday Times

"*Amy Winehouse* fronting early *Kings Of Leon* or *Marvis Staples* backed by *The Stones*"

NME - ALBUM OF THE WEEK

"Loved by *Adele* and *Jack White*, this new southern blues queen and her band rock with timeless verve"

The Observer

Uncut - **8/10** The Independent ★★★★★ Q ★★★★★
Daily Mail ★★★★★ The Times ★★★★★ The Sun ★★★★★

THE DEBUT ALBUM OUT NOW

**ROUGH
TRADE**



TOM JONES

Spirit In The Room

ISLAND

It is unusual...

Following a gospel album, a vinyl-only single with Jack White, and a new gig on a show named after

7/10

him (*The Voice*), Tom Jones now follows the path of many other post-quinquagenarian singers – Johnny Cash, Neil Diamond, Pat Boone – and releases a serious album of serious covers. Jones and producer Ethan Johns have made an album which divides neatly into three – age-appropriate peer-group songs (“Tower Of Song”, Macca’s “I Want To Come Home”, Richard Thompson’s “Dimming Of The Day”), some gospel and blues, and some brilliantly odd choices (The Low Anthem’s “Charlie Darwin”, the best thing here). It doesn’t always work, but when it does, it suggests a great artist finding new and surer ground.

DAVID QUANTICK



KEANE

Strangeland

ISLAND

Bexhill boys play it safe on difficult fourth

Though the Simple-Minded stadium pop of 2008’s *Perfect Symmetry* was a strangely brave stab

6/10

at retro-evolution, it wasn’t enough to arrest Keane’s sales tailspin since their multiplatinum 2004 debut. *Strangeland* finds the band returning to safer ground, in more ways than one. With the lines “got the radio on, got the wheels in motion”, chiming, keening lead single “Silenced By The Light” is aimed squarely at the *Top Gear* soundtrack, while several songs, notably “Sovereign Light Cafe”, find inspiration in the streets of their native East Sussex. “Black Rain”, oddly, is a better essay at a fantasy Radiohead/Eno collaboration than anything Coldplay have mustered, but generally *Strangeland* is all too familiar fare.

STEPHEN TROUSSE



THE LATEBIRDS

Last Of The Good Ol' Days

GRANDPOP

Superior roots rock with stellar cast of helpmates

There’s something familiar about this five-piece from deepest Finland. Theirs is

7/10

a distinctly American worldview, one that seems to take The Band as its fixed point, then traces the map through Tom Petty, Whiskeytown and Wilco. Especially Wilco. This third borrows much from Tweedy & co, Markus Nordenstreng’s voice armed with the same husky allure, the music often busting out from rootsy tempos into more corrosive territory. Fittingly, too, their guests include Nels Cline and Benmont Tench (Minnie Driver also, as it happens), on a highly engaging record that transcends its influences. A bonus disc, *Woodstock Sessions*, toots an even more impressive roll call, featuring Levon Helm, Kris Kristofferson and David Rawlings.

ROB HUGHES



LONE

Galaxy Garden

R&S

Rave flashbacks via Alpha Centauri

Lone started four years back with Dilla-ish instrumental hip-hop before making a left turn into perky rave,

7/10

and he continues to press onwards into ever higher BPM. Like one-time labelmate Zomby, he’s fixated on early-’90s dance – these tracks are full of the plangent washes of Future Sound Of London and the euphoric attack of early Warp. He drifts boringly into pure pastiche on “Crystal Caverns 1991”, but what keeps the rest fresh is the pace, with lots of gambolling snares and congas, and the melodies, which are intricately pretty and stay just the right side of fussiness – the result is a kind of fluffy moonbase muzak. Chicago juke fan Machinedrum collaborates on two tracks, squaring his relentlessness nicely against Lone’s stargazing bent.

BEN BEAUMONT-THOMAS

REVELATIONS

Simon Tong’s impressive Curriculum Vitae



2010-PRESENT:

ERLAND & THE CARNIVAL

In the last two years, Tong has been collaborating with a musician from a different generation – Erland Cooper, with whom he has the folk-derived band, Erland & The Carnival. Tong also plays with Damon Albarn on the Blur man’s 2012 *Dr Dee* album.

2006-7:

THE GOOD, THE BAD & THE QUEEN

Tong is the undercover element in this supergroup of Tony Allen, Paul Simonon and Damon Albarn. Brings some tasteful playing to the group’s drifting, textured debut album.

2003:

BLUR

Graham Coxon leaves Blur. High-profile, “irreplaceable” guitarist leaves your band? Who you gonna call? Tong impresses the boss so much that he’s invited to stay on and play with his ongoing side-project, Gorillaz, as he does on *Demon Days* and *Plastic Beach*.

1996-’99:

THE VERVE

In the mid-’90s, Verve gained a definite article and another guitarist. Having begun his high-profile career as Nick McCabe’s replacement, Tong stays on and becomes his musical foil.

JOHN ROBINSON



LOS MITICOS DEL RITMO

Los Miticos Del Ritmo

SOUNDWAY

Quantic unearths the great lost cumbia classic...sort of

6/10

DJ, archivist, producer and bandleader, Will ‘Quantic’ Holland is a restless character. Relocated to Colombia, he follows his jumbo cumbia compilation with a group that replicates the music’s 1960s golden era, with himself majoring on accordion. Recorded on analogue gear, the Miticos’ debut is meant to sound “like something dug out of a Barranquilla basement after decades of humidity and dust”. Clues this isn’t the case are covers of Queen and Michael Jackson and The Abyssinians – all provide terrific novelty value, though the stand-outs are recycled classics like “Samaria”. The Miticos lack the verve of their heroes, but the LP’s feelgood factor wins out.

NEIL SPENCER



THE MAGNETIC NORTH

Orkney: Symphony Of The Magnetic North

FULL TIME HOBBY

6/10

Erland Cooper’s island-themed side-project Last year, singer, composer and orchestrator Hannah Peel joined Erland & The Carnival’s Erland Cooper and Gorillaz’ Simon Tong on Cooper’s home turf of Orkney. Working in an old house in Stromness, they channelled the local literature and landscape into epic chamber-folk with an electronic edge. At times the results are stunning. “Bay Of Skail” has a pulsing elemental power, “Betty Corrigan” is quietly dramatic, and “Netheron’s Teeth” ravishing. Yet elsewhere the music struggles to evoke what it seeks to describe: rather than embracing the weight of myth and geography it simply rises above it, majestic yet frustratingly aloof.

GRAEME THOMSON



MADONNA

MDNA

LIVE NATION

First irredeemable album of the material girl’s career

3/10

Madonna’s 12th album has a good title and a nice cover, but that’s almost as much as you can say in its favour. Advance singles “Give Me All Your Lovin” and “Girl Gone Wild” were, respectively, desperate and generic, but not completely embarrassing. Which is more than can be said for “Superstar” (“I’ll give you the keys to my car/I’ll play you a song on my guitar”), and “I Don’t Give A Fuck”. A few songs – “Gangbang”, “Addicted To Your Love”, “Love Spent” – hint at an unhinged post-divorce album that might have been salvaged from this farrago, but even they are afflicted by the overwhelming half-assedness of the whole enterprise.

STEPHEN TROUSSE



PAUL BUCHANAN

Mid Air

NEWSROOM

Moving epitaph for The Blue Nile's melancholic grace. *By Stephen Trousse*



9/10

TALKING TO Graeme Thomson in 2006, Paul Buchanan discussed the ordinary miracle of music: "Being able to listen to music and being able to talk to each other through music is like being able to walk on air."

It saddens me that

music has just turned into a loss-leader in a supermarket. It's like a miracle that has been turned into a marketing factor. I'm dumbfounded. Every record should be compared to silence – silence is perfect, what are you going to put on it?"

For his first record in eight years, the first solo record of his career – that is, if you discount the suggestion that The Blue Nile effectively became a solo project some time in the mid-'90s – Buchanan pushes the pop song to the very brink of that perfect silence. *Mid Air* is a collection of 13 ballads and an instrumental, recorded at some 3am of the soul, in the cell in the tower of song a few storeys above where Leonard Cohen is eternally recording *Songs From A Room*, Sinatra is composing "Where Are You?" and Tom Waits is working on *Small*

Change. It barely rises above murmur and sigh, the clang of the night-train, the chime of the city clock, the foghorn from the docks.

It's also, it almost goes without saying, magnificent. Even the most devout Nileists had to concede that *Peace At Last* (1996) and *High* (2004) had their longueurs. But here is a record that in its determinedly modest way – Buchanan describes it as a "record-ette" and apparently toyed with titling it "Minor Poets Of The Seventeenth Century" – matches their immaculate '80s albums *A Walk Across The Rooftops* and *Hats*. It's no great departure; it's more like a refinement or elaboration of latent possibilities in the earlier music. In a way, *Mid Air* revisits the deep, still pool of *Rooftops*' "Easter Parade" and explores the musical and emotional space as though it were a new ocean.

"Easter Parade", in fact, always felt like the first draft of an ideal Blue Nile torch song, one that Buchanan pursued keenly down the years, across the classic early B-side "Regret" ("It's 3.30 and I'm thinking of you..."), *Hats*' "From A Late Night Train" and *Peace At Last*'s "Family Life".

Q&A

Paul Buchanan



Are you pursuing some ideal song on *Mid Air*? Are you getting closer?

That's a good question. Partly yes, partly no. "Easter Parade" got very close. But part of what was relaxing about this record was not thinking. You're always playing with the same circle and trying different things. I was re-reading George Martin's *Summer Of Love...* recently and I came across that Lennon quote again – that he only wrote two real songs, "Help!" and "Strawberry Fields Forever". You might disagree, but you understand what he meant.

You said a few years ago that you aspired to write songs of ludicrous optimism. Are you saving them for the next album?

Very good! I am saving them for the next album, yeah! Our first single, "I Love This Life", was the starting point. Without sounding like *The Odyssey*, it'd be nice to conclude with the same ludicrous optimism. The only difference being, you have idealism and maybe you lose it, but it doesn't mean you can't weigh up experience and decide to be ludicrously optimistic, despite all the evidence to the contrary. I don't know if we'll make another record, but that'd be a good place to go to. There's a wilful innocence to *Mid Air* that's at least some of the way back to that.

INTERVIEW: STEPHEN TROUSSE

Mid Air amounts to 14 enigmatic variations on this mood, just piano, voice, the occasional pale moonbeam of orchestration, which miraculously never feels monotonous or morose. This is partly due to the songs' brevity (none lasts more than three minutes) and the spare neon-haiku imagism of Buchanan's words. The title track lists "the buttons on your collar, the colour of your hair", like the ingredients in a spell to conjure someone's presence, while "Wedding Party" is not much more than a handful of snapshots – "tears in the carpark", "a long walk in the wrong dress", "I was drunk when I danced with the bride" – that seem to condense lifetimes of regret. But it's also down to Buchanan's peerlessly evocative croon. From a country known for its bluster and bravado (from the sublime – Billy Mackenzie – to the ridiculous – Jim Kerr), Buchanan signifies heartsick soul-

storms with little more than the muttered, broken "yeah..." that closes the final song, "After Dark". Indeed you'd suggest that he's Scotland's greatest living singer, except, as he avers on "My True Country", he's really a patriot of that dream nation "far beyond the chimney tops... where the bus don't stop". There's a conscious echo there of the tinseltown rooftops of his debut, and though it's been suggested that this album is in part a work of mourning for a friend, you can't help but hear it is a dirge for his old band. If you've read Allan Brown's touching 2010 biography, *Nileism*, you'll be familiar with the baffling way in which the band,

schoolmates, university friends, all still living in the same square mile of Glasgow, have gradually grown inexplicably estranged. Though you pray that it's proved to be premature, the band couldn't hope for a better epitaph than *Mid Air*.

SLEEVE NOTES

Produced by: Paul Buchanan
Recorded: "at home", at Gorbals Sound, Glasgow, and at a friend's house on the East Coast of Scotland over what Buchanan estimates to be two years
Personnel: Paul Buchanan (vocals and piano)



**PHIL MANZANERA/
ANNA LE**
Nth Entities
EXPRESSION

Satisfying mix of poetry and sound

7/10 Over the 40 years since joining Roxy, Manzanera

has modestly and consistently pursued a passion his own broad sweep of musical exploration. A chance meeting two years ago brought him together with proactive south London-born poet Anna Le. Her potent verse combines homages to Hendrix, Lee "Scratch" Perry and Stevie Wonder with occasional political volleys, juxtaposing Enoch Powell and Martin Luther King in "Mountain Top Dreaming". Manzanera sets these to a sympathetic musical backdrop of rock, reggae and more experimental passages, though plundering Dylan's "Lay Lady Lady" on the more sensual "Lego Limbs".

MICK HOUGHTON



MY GLASS WORLD
Book One
LUXURY NOISE

A sumptuous mix of piano and strings

7/10 Pianist Jamie Telford and cellist Dinah Beamish – who between them have

played for everybody from The Jam to Moscow City Ballet – have come together to produce this beautiful album, full of languid, engaging tunes that sit somewhere between pop and classical. "Oberon" is a fine introduction, a celebration of both Shakespeare and the Humber estuary that showcases Telford's fine Jens Lekman-style vocals. There's wit and clarity here, as heard most clearly on "The Don Draper Song", a lament for the conflicted hero of *Mad Men*, that aptly sounds like something you'd hear in a 1950s hotel piano bar. The undulating "Dark Matter" is another gem, a gorgeous tune that emerges from dissonant strings.

PETER WATTS



MYSTERY JETS
Radlands
ROUGH TRADE

Blaine Harrison's men have a mind to ramble

5/10 Never ones to play it straight, the Eel Pie Islanders' fourth album, recorded – in a bout of

rock'n'roll wish fulfilment – in an old wooden house on the banks of the Colorado River, is a conceptual piece about itinerant musician Emerson Lonestar, based on Cass McCombs. Excessive top-spin aside, Mystery Jets' mastery of pastiche – the Eagles on "You Had Me At Hello", Hall & Oates on "Someone Purer", Cockney Rebel on "Greatest Hits" – reeks of crippling self-consciousness and gap-year meandering. Even the expansive title track – which kills everything else on *Radlands* – has single inverts around its soul. Pushing too hard, then, or maybe not hard enough.

JIM WIRTH



THE MONOCHROME SET
Platinum Coils
DISQUO BLEU

Post-punk pranksters back from the dead

7/10 Masters of angular, twangular pop, the

Monochrome Set's first album since 1995's *Trinity Road* is a dispatch from the frontline of an altogether different kind of strange. Sex and death coloured the art-school boppers' most compelling works, but – having come rather too close to the latter when singer Bid suffered a subarachnoid haemorrhage in 2010 – *Platinum Coils* ("what they put in my brain," as Bid explains) finds humour and hope ("I Can't Control My Feet") as well as nameless terrors ("Streams") stalking hospital corridors. "Do Not Go Gentle Into That Good Night" with a bit of *Carry On Nurse* thrown in.

JIM WIRTH

REVELATIONS
Q: What links Morrissey, Marr & Fatboy Slim? A: Andy, Bid and Lester.... The Monochrome Set!



➤ Once members of Adam Ant's Hornsey School Of Art pop group The B-Sides, the Monochrome Set disentangled themselves from Stuart Goddard's grasp with a trio of cubist pop singles for Rough Trade. "How can anyone go thru life without the dear, cuddly Monochrome Set?" wrote a youthful Morrissey to a penfriend, and Johnny Marr remembered being impressed at seeing a 'Set single in his future songwriting partner's capsule record collection. Three mighty early '80s LPs established the band as a Luis Buñuel remix of Cliff Richard and the Shadows before they buckled in the wake of a near-hit single, "Jacob's Ladder" – a would-be wedding-day anthem cunningly disguised as "something masonic about death", to quote singer Bid. Lester Square, Andy Warren and Bid recorded five further 1990s Monochrome Set LPs – all remarkably strong – with their ghoulish cutie-pop finding a typically perverse following in Japan. Bid then produced Alex Kapranos' pre-Franz Ferdinand group, The Karella, and immersed himself in a weird fantasy pop project, Scarlett's Well, while Norman Cook and Iggy Pop paid tribute to the Monochrome Set in absentia with the Brighton Port Authority's 2008 update of their debut seven-inch, "He's Frank".

JIM WIRTH



NARASIRATO
Warato'o
SMASH

Debut from world music's new frontier, the outer Solomon Islands

7/10 The sound of pan pipes normally signals an

outbreak of Peruvian MOR, but this 10-strong troupe, hailing from the remotest end of the Pacific's Solomon Archipelago, show there's a tougher side to the airy instrument, setting massed pipers to a barrage of log drums and bamboo 'stomping tubes'. Add some heartfelt vocals and you have an oddly compelling synthesis – traditional, but with unmistakable pulses of reggae and rock. Made in 48 hours, their debut is tougher than you'd expect even from their dazzling live shows, with environmentalism ("Rawako") and ethnic conflict ("Hartaraina") figuring alongside lullabies and ancestor homage.

NEIL SPENCER



MOUNT EERIE
Clear Moon
PW ELVERUM & SUN

Emanations from the pines of Washington State

7/10 With his work as both Mount Eerie and The Microphones, since

1998 Phil Elverum has built a singular voice that has taken in feathery folk, gospel chanting and spine-crushing metal as he sketches out communal, natural spaces in opposition to the slickness of modern life. On the first of two promised albums this year, he marries his delicate, Will Oldham-ish voice to the slow headbang of Mogwai and recent tourmates Earth; the pallbearer steadiness of "The Place I Live" is what Vangelis might have made if he had lived in a log cabin, while creepy brass and angelic female backing vocals lift the potentially leaden mood.

BEN BEAUMONT-THOMAS



THE NIGHTINGALES
No Love Lost
COOKING VINYL

Scabrous seventh album from West Midlands perennials

6/10 "I was dryer than a

dead nun's cunt in the desert" growls Robert Lloyd, kicking off The Nightingales' seventh album in a 30-year career. Despite lineup changes, the group's garage racket will eternally sound as though sandwiched between Bogshed and the Bhundu Boys on some mid-'80s Peel show. But middle-age offers new vistas for Lloyd's muse: alongside deadbeat dads ("Real Gone Daddy") and unlikely romance ("Someone For Everyone"), he dissects 21st-Century midlife crisis on "The Bursor": "False enthusiasm and faked orgasm in the quest for endless thrill/But the thrashing limbs and amphetamines spawned a putrid Benny Hill".

STEPHEN TROUSSÉ



NIKI AND THE DOVE

Instinct
MERCURY

Kaleidoscopic art-pop debut from electronic Swedes

7/10

After placing high in the BBC Sound Of... poll,

Swedish female vocal/male boffin duo Malin Dahlström and Gustaf Karlöf are well-placed to shift units. The big shock is... the pair have actually made a great LP. Their multi-faceted synth-pop is as comfortable in a post-Fever Ray/Little Dragon world of off-kilter experiment as it is reviving Fleetwood Mac and heading for the big romantic choruses of "Tomorrow" and "DJ, Ease My Mind". While the Björk influence is occasionally obvious, *Instinct's* overall sound is more a modern twist on the tribal rhythms and layered pop sophistication of early-'80s Peter Dinklage and Kate Bush. The best electro-pop debut since *La Roux*.

GARRY MULHOLLAND



SIRI NILSEN

Alle Snakker Sant
GRAPPA

Crisp, clear folk-pop, perfect for early spring
Being a solo female Scandinavian singer is in some ways a tough ask, as your peer group features

7/10

some of the most creative, unique songwriters currently working. Siri Nilsen's songs at first don't seem to match up, appearing merely pretty, but their resilient melodies and the core of sternness in Nilsen's girlish voice gives them a secret impact. The standard setup of acoustic guitar and piano is subtly augmented with kalimba, brass and drifting electric guitar, meaning that while the earnestly flouncing "Kort Evighet" could soundtrack a drama-laden teen flick, it never gets saccharine. And singing in her native Norwegian, her softly plosive consonants and textured vowels give these yearning songs a cool, rare exoticism.

BEN BEAUMONT-THOMAS



OBERHOFER

Time Capsules II
GLASSNOTE

Studied guitar-pop from Tacoma, WA songsmith

8/10

At the age of 21, Brad Oberhofer has already made one significant

artistic leap, from lo-fi tyke, crafting spirited fuzz-pop gems in a Tacoma bedroom, to trainee composer majoring in music theory at New York University. We hear a bit of both on his debut album proper: there's a youthful exuberance here that recalls the likes of Best Coast and No Age, but teaming up Oberhofer with veteran producer Steve Lillywhite seems to have drawn out an impressive sophistication. "Landline" and "Haus" are blooming mini-symphonies embellished with xylophone, piano and cello, while Oberhofer's voice is a thing of dreamy beauty, high-spirited, but wise to dark clouds on the horizon.

LOUIS PATTISON



ODD FUTURE

The OF Tape Vol. 2
ODD FUTURE/SONY MUSIC

First commercially available group effort from LA rap hellions

6/10

The curious who picked up Tyler, The Creator's 2011 LP *Goblin* hoping for

a flavour of the group billed as rap's own Sex Pistols were probably left bewildered, that record's mix of downbeat indie rap and self-pitying therapy-speak at some odds to Odd Future's anarchic repute. Nor is *The OF Tape Vol. 2* likely to cause excessive outrage. Essentially, they're a pop-culture-versed update on the Gravediggaz, murky collective efforts like "NY (Ned Flander)" popping with grisly imagination. Shock value is sometimes a mask for prehistoric sexual relations (see Mellowhype's tedious "Real Bitch"), but Frank Ocean's silky, R&B-tinged "White" shows off the collective's commendable range.

LOUIS PATTISON

HOW TO BUY... ODD FUTURE

The rap collective of exceptional range



TYLER, THE CREATOR

Goblin
XL/ODD FUTURE

The second solo full-length from Odd Future's de facto leader, which landed

on XL last year. While containing notes of the collective's snotty anarchy - see "Radicals", with its chant of "Kill people! Burn shit! Fuck school!" - the presiding tone was more one of gloomy self-scrutiny, with shades of Eminem at his darkest and most self-pitying.

6/10



EARL SWEATSHIRT

Earl
ODD FUTURE

Exceptional internet-released 2010 debut by the group's lyrical wunderkind, who

disappeared shortly after their rise to fame (reportedly exiled by his mother to a reform school in Samoa). Grisly subject matter and dark humour abound. Now the ripe old age of 18, Earl rejoined Odd Future in March, and marked his return on Vol 2's final track, "Oldie".

8/10



HODGY BEATS

Untitled EP
ODD FUTURE

While one of the collective's more lyrically skilled members, Hodgy Beats' laidback, stoner

flow can be overwhelmed on group outings. Here, he mints a fine solo EP with production from non-Odd Future members Juicy J, The Alchemist and Flying Lotus. Download free at www.oddfuture.com.

LOUIS PATTISON

7/10



ONE LITTLE PLANE

Into The Trees
TEXT

Fragile folk-pop, spiced with a dash of Radiohead and Four Tet

6/10

Recorded while Kathryn Bint was pregnant, this crisp, polished second LP was produced by Kieran Hebden, like its predecessor, and released on his label. Even with input from Hebden and Radiohead's Colin Greenwood on bass, most of Bint's tastefully austere alt.folk ballads are fairly trad affairs, their wistful woozy vocals wedded to polite finger-picking melodies. Thankfully she also includes a few agreeably bold exceptions such as the minimalist electronic composition "Bloom", a gleaming exercise in pointillist precision, and closer "I Know", which has some of the bite and gristle of vintage PJ Harvey. Perfectly pleasant, but a little bloodless.

STEPHEN DALTON



JOHN PARRY CHAMBER ORCHESTRA

Fields & Birds & Things
LOST TOY

Orchestral manoeuvres with a darkly experimental twist

7/10

Producer, arranger and label founder John Parry has worked with a broad range of left-field artists from Michael Nyman to Beth Orton to Martin Creed. He also performs live with his own 30-piece orchestra. Parts of this theatrical debut sound like the menacing soundtrack to some gothic Victorian steampunk carnival, a ghostly Leonard Cohen remixed by David Lynch. A few laborious dirges lurk among the more sumptuous mood-pieces, but there are effective experiments, too - like "Rebuild It Piece By Piece", which fashions a gravel-voiced litany of conversational platitudes into a sombre avant-classical liturgy worthy of Penderecki.

STEPHEN DALTON



THE PROCLAIMERS

Like Comedy
COOKING VINYL

25th-anniversary set from Auchtermuchty's bespectacled finest

7/10

Since The Proclaimers announced themselves

to British audiences via a frenzied 1987 appearance on *The Tube*, producers have toiled to capture the blunt beauty of their live performances. Steve Evans opts to add florid piano and grimy guitar to songs which celebrate ageing with a cheerful disregard for obfuscation. "You are I, we are simple things", they sing on the simply joyous "Simple Things", but the producer's penchant for tinsel and bluster tends to obscure the duo's strengths. Less, surely, would be more. But there's no arguing with "Like Comedy", a hymn to optimism that confirms them as soul brothers of early champion Kevin Rowland.

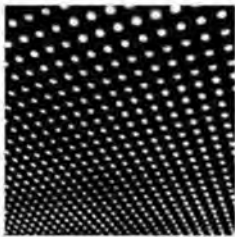
ALASTAIR MCKAY

BEACH HOUSE

Bloom

BELLA UNION

The Baltimore duo stitch a blue velvet tapestry. *By Bud Scoppa*



8/10

WHEN BEACH HOUSE released their self-titled debut album in 2006, it was readily embraced by the Pitchfork-reading indie crowd for the duo's ability to make something otherworldly with the simplest of

components. Recorded in a mere day and a half, the album contained nothing more than Alex Scally's filigreed Stratocaster licks, Victoria Legrand's evocative vocals and silky organ chordings, and the most rudimentary of drum machines. Still, it came off as a provocative amalgam of Mazzy Star's proto-dream pop and Portishead's existential eeriness.

With 2008's *Devotion* and 2010 breakthrough *Teen Dream*, Scally and Legrand progressively enriched the recipe, growing more meticulous in crafting their aural sculptures, enlisting producer/engineer Chris Coady (Yeah Yeah Yeahs, Grizzly Bear, TV On The Radio) on the latter album to help them attain the opulence their earlier LPs had hinted at. Meanwhile, the duo's songs became ever more hooky without distracting from their distinctive atmospherics, and *Teen Dream* was packed with them: "Norway", "Zebra", "Walk In The Park", "10 Mile Stereo". No doubt about it, they'd set the bar high for themselves going into album number four.

Interestingly, the musical partners (they're not a couple) have chosen not to try to top what they achieved with *Teen Dream* on the new *Bloom*, but rather to subsume their poppy tendencies beneath a unifying aural glaze. The duo's stated intention was to make an album that flows seamlessly, and initial plays give the impression that *Bloom* is a unified symphonic work with each track forming a particular movement, ambient sounds connecting one movement to the next.

But repeated listening gradually reveals the distinct shapes of individual songs. And these are indeed proper songs, with crisply rendered verses, choruses and middle-eights, delivered elegantly and emphatically by Legrand's siren-like vocals amid the shimmering aural dreamscapes. Heard individually, tracks like "Myth", "Wild", "Troublemaker" and "New Year" resemble nothing less than modern variations on '60s girl-group pop, specifically suggesting Phil Spector's Wall Of Sound in the newly emphasised drumming (courtesy of touring sticksman Daniel Franz, who now appears to be a fully fledged member of the group) and the stacked, heavily echoed instrumentation, constructed in league with the returning Coady. But these walls feel liquid in their density, like tsunamis in slo-mo. And in due course, chorus hooks as undeniable as those on *Teen Dream* pop out of the lush sonic overlay like spires and minarets.



SLEEVE NOTES

Produced by:

Beach House and Chris Coady

Recorded at:

Sonic Ranch Studios in Tornillo, Texas and mixed at Electric Lady, New York City

Personnel:

Victoria Legrand (vocals, keyboards), Alex Scally (vocals, bass, keyboards, piano), Daniel Franz (drums and percussion)

At this point, it's clear that Legrand and Scally have created their own cosmology by way of an uncanny knack for transforming the abstract into what feels like flesh and blood. The succinct song titles – also including "Lazuli" (named after an intensely blue semi-precious stone), "The Hours" and "Wishes" – possess an open-ended resonance, suggesting mystery, danger and erotic pleasure, much like the songs themselves.

Though she was born in France, Legrand grew up in the US with English as her first language, and while she speaks with no accent whatsoever, her vocals have become increasingly European-sounding, her beguiling, androgynous contralto containing distinct echoes of Nico. Although

certain lines come across with a degree of clarity, she's less interested in the precise enunciation of her lyrics than creating palpable moods with the sound of her voice, and in that respect she's almost peerless.

Though Legrand has had little contact with her uncle, French film composer Michel Legrand, she appears to share a certain sensibility with him. With *Bloom*, Legrand and Scally have played out this notion for

all it's worth, crafting an album that feels very much like the score for an imaginary film – an avant-garde French film, to be precise, an extended nocturne encompassing romance and its aftermath, the inexorable passage of time, and the preciousness of the fleeting moment.

Q&A

Victoria Legrand



Bloom's artwork is very stark.

We wanted something simple rather than lavish. It's a photo that we took, something that gave us a feeling, and doesn't get in the way of the album.

How do you and Alex see *Bloom* as being different from *Teen Dream*?

The way that we work together has always been consistent. And that's been very natural and has

kept evolving as our sound becomes more distinct. As we get older, our music is not about the literal things sitting in front of you. It's about the before, the after, the inside, the effect. As you get older there's so much more complexity and depth, you can feel and taste things more. There's a real beauty in that experience.

Over your four albums, you and Alex have developed an idiosyncratic way with melody. Looking outside of Beach House who, for you, are the greats of melody?

Oh, there are so many. Roy Orbison. Elizabeth Fraser... she's someone who could make a melody like a crazy planet... just insanely visual.

INTERVIEW: LAURA SNAPES

Rediscovered!

Uncovering the underrated and overlooked



THE dB'S Falling Off The Sky

BAR NONE
8/10

The fine art of resurfacing: Southern pop visionaries reconvene at last; first recordings in 25 years

The garage-punk opener here, "That Time Is Gone", simultaneously acknowledges the yawning gap in The dB's career and roars the return of one of powerpop's central,

epochal voices. Their roots stretching all the way back to Alex Chilton's late-'70s days in New York City – Chris Stamey played bass in Chilton's band and the Big Star icon produced his debut 45 – The dB's proudly carried the banner for smart, insanely catchy and melodic guitar pop 1978-1988, producing four fine LPs and inspiring a generation of like-minded guitar combos – Let's Active, Game Theory, even REM. Here, the group's original lineup picks up pretty much – musically anyway – where it left off: quirky, earwormy Stamey cuts, Peter Holsapple's pop-rock knockouts, rich harmonies, shimmering guitar leads, some playful sonic touches at the edges, and hooks galore. Boyish effervescence remarkably intact – just try to shake off the buoyant "World To Cry" once it enters your cerebellum – *Falling Off The Sky* is the rare comeback effort worthy of its legacy. At heart, though, lay a dark streak of melancholy, a series of daydreamy meditations on the ravages of time and the tricks they play with perception and memory. It's palpable in "Send Me Something Real", with its gentle momentum and wistful chorus, and in the slip-of-the-tongue in "I Didn't Mean To Say That". And while plenty of absurd humour lies at the heart of drummer Will Rigby's fun "Write Back", the dissolving relationship within even that song fits the concept. Most surprising, perhaps, is the album's least typical cut – "Far Away And Long Ago" – an almost Gershwin-esque turn, life in cinematic slow-motion, the protagonist haunted by vanquished hopes: "Now the days are empty and inverted," sings Stamey, in a longing, bone-tired voice. "Now I try to find a way to understand." **LUKE TORN**

I'M YOUR FAN

"Two great songwriters, four superior musicians, excellent pop and rock sensibilities – what's not to like?"

MIKE MILLS



QUANTIC & ALICE RUSSELL WITH THE COMBO BARBARO

Look Around The Corner
TRU THOUGHTS

8/10 **Baroque soul meets Colombian grooves**

Will Holland – has been making fairly interesting funk for more than a decade, his sampladelic DJ project and Quantic Soul Orchestra being fixtures on (what's left of) London's breakbeat scene. However, this sixth LP (cut with regular sidekick Alice Russell) is a mini-masterpiece. The title track – a fine piece of Rotary Connection-style baroque soul – is worth the entrance fee alone, while the wiggly, symphonic R&B of "Here Again" and "Magdalene" suggest Amy Winehouse fronting early Soft Machine. Holland has lived in Colombia for a while, and other tracks see his backing band Combo Bárbaro merging funk whimsy with accordion-led cumbian styles.

JOHN LEWIS



THE RADIATORS FROM SPACE

Sound City Beat
CHISWICK

Punkers' notes from the Dublin underground

7/10 **A good R'n'B band gone bad, The Radiators From**

Space passed for punk with their Status-Quo-on-78 debut single "Television Screen", then peaked on 1979's *Ghostown*, a Tony Visconti-produced creepy crawl round the backstreets of their native Dublin. Spirits of the Irish capital's past walk once more on *Sound City Beat*, conceived by frontman – and sometime Pogue – Phil Chevron as an Irish *Nuggets* via Bowie's *Pin Ups*. The resurrected Radiators rip through 18 lost classics from such Irish underground illuminati as Taste, Granny's Intentions, Andwella, Thin Lizzy, Orange Machine (the splendid "Dr Crippen's Waiting Room") and Horslips. Eire-raising stuff.

JIM WIRTH



SAINT ETIENNE Words And Music By Saint Etienne

UNIVERSAL

Cracknell and co return with pop music about pop music

8/10 **Seven years since Tales From Turnpike**

House, Saint Etienne remain infatuated with pop's deceptively profound appeal. With collaborators including Girls Aloud lynchpin Tim Powell, *Words And Music...* draws from an array of classic pop references, including Kylie ("Last Days Of Disco") and SAW-via-Pet Shop Boys ("Popular"). "Heading For The Fair" mixes house piano and vintage disco, while "25 Years" mimics Kate Bush to the sound of soft Balearic. Although retro-ironic references to Woolies, *TOTP*, mock exams and Blu-Tacked *Smash Hits* posters are overlaid, this is a beautifully executed love letter to the eternal pop rush.

GRAEME THOMSON



SCISSOR SISTERS

Magic Hour

POLYDOR

Near-perfect pop platter from '70s-channelling peacocks

They open with their traditional sound on the Elton John-style piano

8/10

thumper "Baby Come Home", but feed it through a gently glitched French house filter – this blend of the vintage and *du jour* characterises Scissor Sisters' fourth. Recruiting Diplo, Azealia Banks, Pharrell, Calvin Harris and John Legend might seem like a craven assault on the zeitgeist after *Night Work*, but these personalities are folded in seamlessly. "Best In Me" is great, the dancehall-lite of Rihanna meeting the languorous self-regard of Fleetwood Mac; '90s house is often invoked to camp and ruthless effect. "The Secret Life Of Letters" is absurd, an unintentional spoof of Rufus Wainwright, but otherwise this is full of melodies that feel effortless and instantly classic.

BEN BEAUMONT-THOMAS



SEA OF BEES

Orangefarben

HEAVENLY

Another taste of honey from sensitive, young country-folk minstrel

Released in the UK last year, California twenty-something one-woman-

7/10

band Julie Ann Baenziger's debut LP *Songs For The Ravens* was an agreeably tender collection of lightly experimental, raw confessionals showcasing a voice of woozy beauty. She sounds more lusty and confident on this sequel, with beefed-up arrangements and more of Baenziger's lovely twin-tracked self-harmonising on stand-outs like the lush country-rock strummer "Gone" and the alt.folk waltz "Smile". But the overall air of post-breakup heartache remains – the album title, German for "orange colour", pays rueful homage to an ex-girlfriend, so perhaps we can forgive the slightly flat and underpowered cover of John Denver's "Leaving On A Jet Plane".

STEPHEN DALTON



SHE MAKES WAR

Little Battles

MY BIG SISTER

Slick debut from session muso turned

one-woman band

6/10

Laura Kidd has sung and played bass with Tricky and A-Ha and can pull in guest favours from Chris T-T and Tasmin Archer. So it's no surprise that her first album is impeccably played, sung and produced... perhaps a little too impeccably. Kidd's brand of vaguely dark alt.rock lies somewhere between PJ Harvey and Liz Phair, boasts plenty of strong tunes and liberal sentiments, and is almost entirely self-performed. But, for a DIY album funded by fans and recorded in Hackney, it sounds uncannily like American corporate college-rock.

GARRY MULHOLLAND



SIMIAN MOBILE DISCO

Unpatterns

WICHITA

Dancefloor-focused fare, still with psych flavours

6/10

Once creating psych-pop as part of Simian, James Ford and Jas Shaw added the Mobile Disco and surfed the electro-house zeitgeist with their 2007 debut. That wave has since crashed, but the pair have aged gracefully by honing a luxurious, handsomely rendered big-room sound. Like all luxury goods, there is a hint of the predictable; pop fans might also long for someone like frequent collaborator Beth Ditto to add a top line. But the party mantra vocals will be pretty effective at 3am, as will the cortex-prodding bass drums – anyone in thrall to Deadboy or xxxxy's current blissful cadence, or in Ibiza this summer, will be sending fingers skyward.

BEN BEAUMONT-THOMAS

REVELATIONS

Saint Etienne's Croydon: where the streets have new names...



► Saint Etienne's album sleeve is made up of a map of song titles, superimposed onto a map of Croydon. These are *Uncut*'s most desirable roads:

- 1 Dead End Street
- 2 Topanga Canyon Road
- 3 Rosemary Lane
- 4 Penny Lane
- 5 Thunder Road
- 6 Stanley Road
- 7 Desolation Row
- 8 Cemetery Gates
- 9 Coconut Grove
- 10 Ventura Highway

JOHN ROBINSON



Swellmappers
Saint Etienne



MARIE SIOUX

Ghosts In My Heart

ALMOST MUSIQUE

Fingerpicking song-

bird's seductive second

Like her Nevada City sisters Joanna Newsom and Alela Diane, Maríe Sioux has a voice of

8/10

mountain-spring sweetness and has developed her own distinctive, modern folk expression. Hers, however, is neither an acquired taste nor – despite the alias that honours her mother's heritage – quite as firmly rooted in the American tradition. Sioux has contributed to a Graham Nash tribute album and worked with Bonnie "Prince" Billy and Espers' Greg Weeks, and this crossing of boundaries of folk genealogy, geography and generation is crucial. Pastoral and hallucinatory is how Sioux plays it here, "Icarus Eye" and "Tule" in particular proving that you can owe a debt to tradition without being dependent on it.

SHARON O'CONNELL



SLEEPY SUN

Spine Hits

ATP RECORDINGS

San Francisco psych-rockers unveil all-boy lineup

Unless you had already heard the first two Sleepy Sun

7/10

albums, you wouldn't know that something vital was missing. But the highlights of 2009's *Embrace* and 2010's *Fever* were all centred around the ghostly twin desert harmonies of Bret Constantino and Rachel Fannan. Following Fannan's departure in October 2010, the remaining quintet have lent their cosmic retro-rock both better tunes and more surprising detours. But you wonder just how much more dramatic a symphonic power ballad like "Yellow End" would be with Fannan's eerie counterpoints and just a little less reverence for rock history.

GARRY MULHOLLAND



SOULSAVERS

The Light The Dead See

V2

Dave Gahan fronts Rich Machin and Ian Glover's brooding collaborative project

7/10

Although the spotlight on the fourth Soulsavers LP falls on Dave Gahan rather than Mark Lanegan, principal vocalist on 2009's *Broken*, the musical terrain remains largely familiar: dark Americana, lush, brooding and dramatic. "Presence Of God" and "Gone Too Far" recall Johnny Cash's final mortal contemplations, while the rousing "Take Me Back Home" and moving "Just Try" exemplify an enduring interest in blues, gospel and the spirit. The ingrained instinct for grandiosity can grate, but Gahan has never sounded better, his voice bringing power, purpose and unity to a project that's previously delivered less than the sum of its parts.

GRAEMETHOMSON



SQUAREPUSHER

Ufabulum

WARP

Essex rave gov'nor trips light fantastic

In his head, Tom Jenkinson has long imagined his music in three dimensions – numbers, shapes and

colours appear in countless Squarepusher song titles – but his 13th album, *Ufabulum*, is the first one he's designed with an eye-popping visual accompaniment for each track. He's gone properly multimedia – live, he sports a Daft Punk-style LED-festooned helmet – and musically this is one of his tightest and conceptually tight collections, veering from the red-blooded pixel-prog of "Energy Wizard" to "Dark Steering"'s gonzo dubstep at exquisite velocity. Regardless of the packaging, Jenkinson's records are always a variation upon a theme, but it's hard to dispute that *Ufabulum* find him in the form of his life.

PIERS MARTIN

8/10



STARVING WEIRDOS

Land Lines

AMISH

Ghostly, heady accumulations of psychedelic energy

Since their first, privately pressed CD-R release back

in 2005, US collective Starving Weirdos have expended a lot of breath pursuing their vision of ultimate, infinite psychedelia. They're getting closer with *Land Lines*, an album that works cumulatively, each track building towards the densely dronological terrain of the closing title cut. Along the way, there are plenty of stunning moments, like the great waves of sustained sitar on "Meditator", or the slowly unspooling drones throughout "Dreams, Endless". But the most engaging thing about *Land Lines* is its sidereal properties – you continually feel there's something flickering almost out of ear-shot, an intangible presence buzzing in the half-light.

JON DALE

8/10



SWEET BILLY PILGRIM

Crown And Treaty

EMI LABEL SERVICES

Best yet by Britain's premier psychedelic folk-prog-country act

Perhaps music awards are good for something. The

appearance of 2009's *Twice Born Men* on the Mercury shortlist loosed sufficient money to permit Sweet Billy Pilgrim to move out of the garden shed in which they had previously recorded, and into a studio. SBP always made a virtue of their limitations, but the results of their unshackling from penury are spectacular. Opening track "Joyful Reunion" blossoms like ELO suffused with spring warmth. Knelling epic "Arrived At Upside Down" is a better Bon Iver song than any composed by Bon Iver. Elsewhere, such disparate influences as Fairport Convention, Van Morrison and Tim Buckley are corralled with startling command.

ANDREW MUELLER

8/10



THE TIME & SPACE MACHINE

Taste The Lazer

TIRK

Acid house veteran indulges his punk-funk roots

The Time & Space Machine is Richard Norris, erstwhile

producer of Psychic TV and member (alongside Soft Cell's Dave Ball) of dance music duo The Grid. This project, although largely played by Norris alone using guitars and keyboards, has little in common with his previous work. Instead, it sounds like a live rock band lurching between appealingly motorik Krautrock wig-outs ("Hiding In The Light") and the thumpy mutant disco favoured by post-punkers ("Studio 23"). However, there's more than a hint of patchouli oil that surrounds Eastern-tinged exotica like "Pill Party In India", which suggest that Norris, even at his punkiest, can't quite shake off the Goa-bound raver.

JOHN LEWIS

6/10

HOW TO BUY... SQUAREPUSHER

The pick of the electro-jazz Essex boy



Music Is Rotted One Note

WARP, 1998

After the goofball rave of *Hard Normal Daddy*, Tom Jenkinson reveals his technical prowess on the

bass guitar with this crepuscular jazz-fusion odyssey: the tender "My Sound" and "Don't Go Plastic" bamboozle his junglist fanbase. Often compared to *Bitches Brew* by people who've never heard Miles Davis.

8/10



Go Plastic

WARP

Newly resident in Bow in London's East End, Jenkinson sucked up the street sounds all around him and produced this

cock-eyed homage to grime and rude-boy soundsystems ("My Red Hot Car", "Plaisiot Flex Out"), while ceaselessly investigating new ways to combine hectic programming, shredded noise and tear-stained melody on the likes of "The Exploding Psychology".

9/10



Ultravisitor

WARP, 2004

For the first and so far only time in his discography, Tom Jenkinson stares soberly from the sleeve as if to say:

"I am serious, and so is this record." And it is: from the opening nine-minute title track, *Ultravisitor* plunges the listener into Squarepusher's kaleidoscopic sound world. He's trying to do everything all at once – and he's succeeding. PIERS MARTIN

8/10



TU FAWNING

A Monument

CITY SLANG

Excellent, weird, monumental and experimental US rock

A Moment, Tu Fawning's second album, is aptly titled, because if there's one

thing this Portland four-piece are good at, it's constructing vast, confident slabs of sound, from the tribal sing-chanting of "Anchor" to the gigantic groove of "Wager", which sounds like TV On The Radio auditioning for a spot on Mount Rushmore. There's a heightened atmosphere and sense of scale throughout, with sounds sharp and amphetamine-clear like the percussion cracks on "A Pose For No One" or the startling electronica of "In The Centre Of Powder White". There's also plenty of sonic experimentation, with found sound loops underpinning "Skin And Bone", sinister opiate-like synth on "To Break Into" and the ace techno-rock of "Bones".

PETER WATTS

8/10



THE WAVE PICTURES

Long Black Cars

MOSHI MOSHI

Verbose trio's latest serving of bedsit blues

It's the little things in life that inspire The Wave Pictures' Dave Tattersall, which explains why *Long Black Cars* is the London outfit's sixth album in as many years. Recording this one over four days in New York doesn't seem to have had any discernible effect on the quality, however much they secretly fancied making their own *Transformer*. The likes of "Stay Here And Look After The Chickens" and "Never Go Home Again" sound as if they've been shaken out of the band in the rickety fashion of early Violent Femmes, Tattersall the penurious narrator whose rambling delivery contains flashes of brilliance.

PIERS MARTIN

6/10



WEIRD DREAMS

Choreography

TOUGH LOVE

Young jangle-pop genius attempts to revive literate indie-pop

East Londoner Doran Edwards is destined to be

ignored by the many, adored by the few. The first album by his four-piece band is an unashamed throwback; the album Roddy Frame might have made if he'd signed to early Creation. Bruised suburban romance sparkles through the twin jangles of Edwards and James Wignall, with their propensity for swooning little guitar touches culled from Hank Marvin and Tom Verlaine as much as Johnny Marr. It's this sophistication – and a subtly rendered lyrical darkness – that keeps Tough Love Records well above the legions of twee.

GARRY MULHOLLAND

8/10



Grimes *Visions*

ALBUM OUT NOW

Q ★★★★★

Mojo ★★★★★

The Fly ★★★★★

The Times ★★★★★

Guardian ★★★★★

Time Out ★★★★★

Metro ★★★★★

Independent on Sunday ★★★★★

The Sun ★★★★★


NME - 8/10

Clash - 8/10

DJ - 8/10

Pitchfork - Best New Music - 8.5

grimesmusic.com

4AD.com 

Kan

Brian Finnegan (Flook) ▶ Flute/Whistle
 Aidan O'Rourke (Lau) ▶ Fiddle
 Ian Stephenson ▶ Guitar
 Jim Goodwin ▶ Drums

New CD / DL **Sleeper** out now

kan-music.co.uk

'a live wire of rhythm and melody -
 a tapestry of textures, there is magic in this' **SONGLINES**

'Nominated for Best Live Act' **SPIRAL EARTH AWARDS 2012**

'Superb' **COLIN IRWIN**

MAY 2012:

24th NOTTINGHAM Glee Club | 25th SURREY Ram Folk Club | 26th HEXHAM Queens Hall |
 27th BRISTOL Colston Hall | 28th COLCHESTER folk club | 30th GLASGOW Stereo | 31st BANCHORY Woodend Barn



SUBSCRIBE TODAY AND GET 2 YEARS FOR THE PRICE OF 1

GREAT REASONS TO SUBSCRIBE TO

- SAVE UP TO 50% ON THE FULL PRICE
- ENJOY GUARANTEED HOME DELIVERY EVERY MONTH
- RECEIVE A FREE CD EVERY MONTH*
- NEVER MISS AN ISSUE

*We regret that the free CD is not available to subscribers in the EU due to licensing laws



OVERSEAS
SUBSCRIBERS
**SAVE
35%**

Why wait? Subscribe today by either visiting:
UNCUTSUBS.CO.UK/JUNE12

OR CALL ON 0844 848 0848 QUOTING CODE 14L

Lines are open between 8am and 9pm, 7 days a week.

THE DIRECT DEBIT GUARANTEE: This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits. If there are any changes to the amount, date or frequency of your Direct Debit, IPC Media Ltd will notify you to working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. If an error is made in the payment of your Direct Debit, by IPC Media Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society. If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd asks you to. You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

YES! I would like to subscribe to **UNCUT**

UK Subscribers

2 Year cash / credit card: Pay just £61.40, saving 50% on the full price of £122.80 - BEST DEAL!

Other subscription offers:

UK Direct Debit: Pay just £19.49 every 6 months, saving 36% on the full price of £30.70

1 Year cash / credit card: Pay just £42.99, saving 29% off the full price of £61.40

Overseas subscribers save 35% -

visit uncutsubs.co.uk/june12 and choose your required country from the drop down or call +44 (0)330 3330 233 and quote code 14L

Return this coupon to:

UNCUT Subscriptions, FREEPOST CY1061,
Haywards Heath, West Sussex, RH16 3BR

(No stamp needed)

UNCUT

My details

Mr/Mrs/Ms/Miss: Forename:

Surname:

If you would like to receive emails from IPC and Uncut containing news, special offers and product & service information and take part in our magazine research via email, please include your email below.

Email:

Address:

Postcode:

Home tel:

(inc. area code)

Would you like to receive messages to your mobile from Uncut & IPC containing news, special offers, product & service information and take part in our research? If yes, include your mobile number here.

Mobile:

Year of Birth:

Choose from 3 ways to pay

1. I enclose a cheque/money order for £ payable to IPC Media Ltd.

2. Debit my: Visa MasterCard Amex Maestro

Card No:

Expiry date: / Issue No./Valid from: /

Signature: (I am over 18) Date:

3. Pay just £19.49 by Direct Debit, saving 36% (complete details below)

Direct Debit instructions (UK only)

For office use only. Originator's reference - 764 221



Name of Bank:

Address:

Postcode:

Account name:

Account no.: Sort code:

Please pay IPC Media Ltd. Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my Bank or Building Society.

Signature: (I am over 18) Date:

*We regret that the free CD is not available to subscribers in the EU due to licensing laws. Offer open to new UK subscribers only. Direct Debit offer is available to UK subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for one year, 12 issues and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Offer closes 30.06.2012. For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: ipcsubs@quadrantsubs.com.

SCORING: THE ORIGINAL ALBUM

10 Masterpiece

1 Poor!

SCORING: EXTRA MATERIAL

10 Untold riches

1 Barrel-scrappings

Protest folk goes acid...
Country Joe & The Fish

Archive

REISSUES | COMPS | BOXSETS | LOST RECORDINGS



TRACKLIST

Disc One

- 1 Skip James: "I'm So Glad"
- 2 Big Bill Broonzy: "Baby I Done Got Wise"
- 3 Mississippi John Hurt: "Stagolee"
- 4 Golden Gate Quartet: "Gospel Train"
- 5 Swan Silvertones:
"Oh Mary Don't You Weep"
- 6 Rev Robert Wilkins: "The Prodigal Son"
- 7 Cajun Band: "Bosco Stomp"
- 8 Otis Spann: "Blues Is A Botheration"
- 9 JB Hutto & His Hawks: "Too Much Alcohol"
- 10 Pee Wee Crayton: "Blues After Hours"
- 11 John Hammond: "I Can't Be Satisfied"
- 12 Koerner, Ray & Glover:
"What's The Matter With The Mill"
- 13 Dave Van Ronk: "Cocaine"
- 14 Rev Gary Davis: "Samson And Delilah"
- 15 James Cotton: "Cotton Crop Blues"
- 16 Charlie Musselwhite Blues Band:
"Clay's Tune"
- 17 Otis Rush: "I Can't Quit You Baby"
- 18 Junior Wells: "You Lied To Me"
- 19 Buddy Guy: "Fever"
- 20 Big Mama Thornton: "Ball And Chain"

VARIOUS ARTISTS

Make It Your Sound, Make It Your Scene - Vanguard Records & The 1960s Musical Revolution

ACE

4CD box stuffed with blues, folk and songs that shaped an era. *By Neil Spencer*

8/10

WHEN NEW YORKERS Seymour and Maynard Solomon founded Vanguard Records in 1950 they surely didn't suspect just how influential their creation would be in shaping the music and ideals of the post-war generation. The brothers were classical buffs focused on the past – Maynard was to write a definitive Beethoven biography – but with ears open to the present and with a radical streak. Alongside its fastidiously recorded Mahler symphonies, Vanguard also built a substantial jazz

catalogue and signed singer Paul Robeson and folk revivalists The Weavers when both were political outcasts in McCarthyite America.

Astutely, the Solomons also bagged the rights to record the Newport Folk Festival from its inception in 1959, a move that brought them into closer contact with the burgeoning folk movement – after her scene-stealing performance at Newport '59 they immediately signed the 19-year-old Joan Baez – and blues acts ancient (Mississippi John Hurt) and modern (Charlie Musselwhite). Not everyone

TRACKLIST (Continued)

Disc Two

- 1 Doc Watson: "Deep River Blues"
- 2 Mike Seeger: "Hello Stranger"
- 3 Almeda Riddle: "The House Carpenter"
- 4 Hedy West: "500 Miles"
- 5 Stanley Brothers: "Little Glass Of Wine"
- 6 Watson Family: "Going Down This Road Feeling Bad"
- 7 John Herald With The Greenbriar Boys: "Stewball"
- 8 The Weavers: "This Land Is Your Land"
- 9 Cisco Houston: "Pretty Boy Floyd"
- 10 Rooftop Singers: "Walk Right In"
- 11 Liam Clancy: "The Rocky Road To Dublin"
- 12 Clancy Brothers: "Jug Of Punch"
- 13 Country Gentlemen: "The Leaves That Are Green"
- 14 Bill Monroe With Peter Rowan: "Walls Of Time"
- 15 Pete Seeger: "Where Have All The Flowers Gone?"
- 16 Hedy West: "Anger In The Land"
- 17 Phil Ochs: "There But For Fortune"
- 18 Eric Andersen: "Thirsty Boots"
- 19 Tom Paxton: "The Last Thing On My Mind"
- 20 Jesse Fuller: "San Francisco Bay Blues"
- 21 Kentucky Colonels With Clarence White: "Roll On Buddy"
- 22 The Kingston Trio: "Hard, Ain't It Hard"
- 23 Patrick Sky: "Many A Mile"

Disc Three

- 1 Bob Dylan: "North Country Blues"
- 2 Joan Baez: "Farewell Angelina"
- 3 Ian & Sylvia: "Early Morning Rain"
- 4 Richard And Mimi Fariña: "Reflections In A Crystal Wind"
- 5 Odetta: "I've Been Driving On Bald Mountain"
- 6 Ian & Sylvia: "Four Strong Winds"
- 7 Jim Kweskin: "Mobile Line"
- 8 Serpent Power: "Dope Again"
- 9 Country Joe & The Fish: "I-Feel-Like-I'm-Fixin'-To-Die Rag"
- 10 Sandy Bull: "Sock It To Me"
- 11 Notes From The Underground: "Down In The Basement"
- 12 Circus Maximus: "Negative Dreamer Girl"
- 13 The Frost: "Rock And Roll Music"
- 14 Charlie Musselwhite With Harvey Mandel: "Cristo Redentor"
- 15 Serpent Power: "Nobody Blues"
- 16 Paul Butterfield Blues Band: "Born In Chicago"
- 17 Sandy Bull: "Oud And Drums"
- 18 Country Joe & The Fish: "Janis"
- 19 The Frost: "Sweet Lady Love"
- 20 Circus Maximus: "Lonely Man"

Disc Four

- 1 Joan Baez: "The Night They Drove Old Dixie Down"
- 2 Gary & Randy Scruggs: "Hobo's Lullaby"
- 3 The Dillards: "Dueling Banjos"
- 4 Jerry Jeff Walker: "Shell Game"
- 5 Kinky Friedman: "Get Your Biscuits In The Oven And The Buns In The Bed"
- 6 Jim Kweskin & The Jug Band With Maria Muldaur: "I'm A Woman"
- 7 John Fahey: "March! For Martin Luther King"
- 8 Tom Paxton: "The Death Of Stephen King"
- 9 Country Joe & The Fish: "Here I Go Again"
- 10 Elizabeth: "You Should Be More Careful"
- 11 Buffy Sainte-Marie: "Soldier Blue"
- 12 Kinky Friedman: "Sold American"
- 13 Oregon: "Sail"
- 14 Larry Coryell & John McLaughlin: "Rene's Theme"
- 15 John Fahey: "Commemorative Transfiguration And Communion At Magruder Park"
- 16 Jerry Jeff Walker: "Morning Song To Sally"
- 17 Buffy Sainte-Marie: "She Used To Wanna Be A Ballerina"
- 18 The 31st Of February: "A Nickel's Worth Of Benny's Help"
- 19 Notes From The Underground: "I Wish I Was A Punk"
- 20 Country Joe McDonald: "Kiss My Ass"



recorded at Newport was available for Vanguard's resulting live albums (certainly not, say, Bob Dylan), but time's passing means there are rich live pickings on the well-assembled and annotated *Make It Your Sound*....

"The Solomons were interested in everything," reflects writer Samuel Charters in his liner notes, adding that what allowed the brothers to succeed in the cut-throat world of indie labels was their "arrogance", their belief in quality acts and meticulous production techniques. Charters worked for Vanguard in the 1960s, signing a tranche of outstanding Chicago blues artists to the label and, later, recruiting psychedelic upstarts like Country Joe & The Fish. By the time LSD was frying young America's minds, Vanguard's glory days were on the wane, yet between the late 1950s and mid 1960s the label exerted a defining influence on America's idea of its musical heritage. The seeds planted by The Weavers when they popularised hokey songs like "Old Smokey" and raised Woody Guthrie's standard on "This Land Is Your Land" helped grow a generation of earnest, upstanding folkies.

The scene was divided between cloying acts like Ian & Sylvia, whose "Four Strong Winds" is surely the template for the Spinal Tap team's folk spoof *A Mighty Wind*, and wilder souls like Phil Ochs, Dave Van Ronk and Dylan. The latter trio, none signed to Vanguard, are all present here thanks to Newport

Festival appearances, Van Ronk spikily drawing "Cocaine", Ochs with "There But For Fortune" and Dylan with "North Country Blues".

Alongside them come overlooked singer-songwriters like Patrick Sky, Eric Andersen and Richard & Mimi Fariña, all of whom sported Vanguard's badge of integrity and quality – unlike, say, The Kingston Trio (another Newport borrowing) whose cheery, anodyne trad (here they cover Guthrie's "Hard, Ain't It Hard") were astonishingly popular. In 1963 Vanguard achieved similar crossover success with an antique blues, "Walk Right In", winningly glossed and flossed by young trio The Rooftop Singers, whose jaunty, power-strummed version on twin 12-string acoustics, would help shape The Byrds' guitar jangle (and, one suspects, Beatles tracks like "You've Got To Hide Your Love Away").

The divide between 'folk' and 'blues' was indistinct – white folkies played blues, admired black 'folk blues' (ie acoustic) artists like Odetta, but became twitchy when, say, Muddy Waters plugged in an electric guitar. Disc One here features both strands – great Newport performances from the likes of The Reverend Gary Davis and Koerner, Ray & Glover, alongside tough electric sides by JB Hutto, James Cotton, Otis Rush and Junior Wells. All the latter come from sessions overseen by Sam Charters, and when moodily packaged as *Chicago/The Blues/*

Five Vanguard buried treasures

JUNIOR WELLS: "You Lied To Me" (Disc One)

Chicago blues from the Windy City's golden age. Recorded live, a betrayed Wells blows up a quiet storm on harp as young guitarist Buddy Guy exclaims in the style that later made him famous.

PATRICK SKY: "Many A Mile" (Disc Two)

Like his friend Dave Van Ronk, Sky had a scabrous political streak, but this title track from his debut album is a gentle, Dylanesque ramble about the girl who got

left behind on the endless road.

JOAN BAEZ: "Farewell Angelina" (Disc Three)

Vanguard's most famous voice with a song one suspects Dylan wrote about her. Joanie's soprano delivers its cryptic lyrics with calm authority, adding to the mystery of who's saying goodbye and why.

COUNTRY JOE & THE FISH: "Janis" (Disc Three)

Rarity corner. On the San Franciscan band's debut, "Janis" is a lyrical tribute to Janis Joplin (or

any dream girl). Formerly a single B-side, this is an instrumental, orchestral treatment, an oddity of chamber-psych.

JOHN FAHEY: "Commemorative Transfiguration And Communion At Magruder Park" (Disc Four)

Folk guitarists scored points for their picking dexterity, but no-one topped Fahey. Six dazzling minutes weave a bluesy, gothic spell before ending up with a "Hallelujah" hymnal chorus. Truly astounding.



Sound table: political outcasts/folk revivalists The Weavers, including Pete Seeger (right, foreground)

Today! became seminal, much-covered albums for the British blues boom.

The collection of bluegrass sides on Disc Two illustrates how hardcore high, lonesome moaners like The Stanley Brothers and Bill Monroe were readily accepted into the folk fold, though their banjos, mandolins and harmonies were also softened by urban acts like the Country Gentlemen and The Greenbriar Boys, whose familiarity with Ozark mountain life was largely theoretical.

However one drew the lines between authenticity and commerciality, the Vanguard catalogue offered a fascinating matrix of American roots music (though no-one called it that). The Newport albums alone were hugely influential in presenting a jumble of performers – young/old, black/white – in a live context and broadcasting the still novel idea of the music festival.

After so much studios picking, the stream of psychedelia that arrives on Disc Three is quite a wrench. Alerted to the rock revolution on the West Coast, Sam Charters chose well by signing Country Joe & The Fish, who had the definitive anti-Vietnam anthem in “I-Feel-Like-I’m-Fixin’-To-Die Rag” and an ace acid-rock guitarist in Barry Melton (a clear model for Neil Young). Less successful were quirky folk-psych outfits Serpent Power and Circus Maximus, though the latter featured an early incarnation of Jerry Jeff Walker, later to find fame on Vanguard as a songwriter and Austin outlaw. Charters’ other signings included Detroit rockers The Frost, who proved also-rans to the MC5, and Notes From The Underground, whose 1968 song “I Wish I Was A Punk” arrived several years too soon.

Unlike its distant indie cousin Elektra, the arrival of the rock machine signalled the slow decline of Vanguard. The label had always prided itself on the natural ambience of its recordings (often made in a disused ballroom) and struggled with the age of drum attack and overloaded guitar amp. Sensibly, the Solomons mostly stuck to what they knew best. Disc Four gathers country rockers like The Dillards and Kinky Friedman, along with Buffy Sainte-Marie and oddities like Oregon, whose 1972 “Sail” is an east-west world fusion before its time. Also here are two 1968 tracks by the lost guitar genius John Fahey, whose style on “March! For Martin Luther King” manages, like many of his recordings, to be both spartan and intricate. Vanguard would stagger on for a few years more, buoyed, incongruously, by disco hits, but the pulse of its heartening story is captured here.



Q&A

Samuel Charters – Vanguard producer and author of seminal musical history *The Country Blues*

HOW WAS THE way Vanguard made records different?

What people don’t remember was that Vanguard was enormously successful as a classical label and it was founded to record all the music of Bach. Their first great success was recording the songs of Mahler. Maynard Solomon had an ear for what was happening in the culture, but they brought to recording artists like Sandy Bull the same level of care that they brought to classical recordings: the level of recording was very high, the recordings were beautifully presented and they treated artists with the same level of respect musically – they weren’t out to make hits. The fact that they were so successful was due to the fact that there were artists who weren’t being represented in this way.

Still, there were hits?

At one point Joan Baez had three recordings in the Top 10. It meant that Vanguard was pretty much free to allow artists they respected to do what they wanted. We really had no idea what we were working with... what LPs would reach the market. This was before the days of studio time and large advances, so we had the freedom and the opportunity to innovate, which by the end of the 1960s was completely lost.

How did people arrive at Vanguard?

John Fahey had sent me his first record in 1959 in the summer and I listened to it and just didn’t get it at all. I sent him a letter just dismissing the whole thing as nonsense. But John was just totally determined, he had created his own record label, Takoma – he was partners with ED Denson, who managed Country Joe & The Fish who I brought to Vanguard. And ED said, “John has gone as far as he can with his own label – perhaps Vanguard could offer him more resources for his recordings...” Which is why John came to Vanguard. He had made a career for himself and was looking for a chance to expand his possibilities. Vanguard was never part of the pop

world – you have to believe in it to master it and they never quite believed in it.

There was a mission there?

Politically they put themselves out on a limb by recording Paul Robeson and The Weavers. It meant that you were deeply in trouble with the anti-Communist area that was raging in the country. Vanguard not only believed in artistry, it was willing to fight for it. They had standards, and they never accepted anyone who didn’t have high standards, too.

How did Vanguard feel about hippies?

People don’t understand what it meant to record Pete Seeger and The Weavers – they had been branded Communist infiltrators by the House Un-American Activities Committee. There were riots by rightists when Pete Seeger or Paul Robeson tried to perform. Vanguard put The Weavers in Carnegie Hall and recorded the concert. So they were simply saying, “Hey, we have to take a stand.” That first Country Joe album, I passed Maynard in the corridor and he held out his hand and told me how wonderful he thought it was. We all wanted someone to make

that statement, and there was Country Joe. Simply having Joan Baez as your leading artist put you in a very exposed position.

How did this compare with other labels?

There was much less concern for this in a company like Elektra. Jac Holzman had none of this commitment and as a consequence became much more successful. He

recognised that the audience did not share Vanguard’s feelings in many ways. Phil Ochs was committed but he was not enough of an artist – the songs weren’t all there. Their standards got in their ways. We tried lots of different things, and some worked. Vanguard felt we would know about an artist by the third album, which is not the pop way at all. The idea was that they would stay with Vanguard and establish a body of work.

INTERVIEW: JOHN ROBINSON

“Vanguard not only believed in artistry, it was willing to fight for it”



7/10



10/10



10/10

MY BLOODY VALENTINE

Isn't Anything (remastered) SONY

Loveless (remastered) SONY **EPs 1988-1991** SONY

What good can come of remastering the great noiseniks? Well, now you can hear the words, *reckons Rob Young*

IN THEIR EARLY years, it was easy to dismiss My Bloody Valentine as just another cutie band, anoraked, bobbed and locked into an indie obsession with a '60s ideal of perfect pop on singles like "Sunny Sundae Smile". Then in 1987 founder member Dave Conway left and was replaced by Bilinda Butcher, who reportedly wowed the group's Kevin Shields, Colm Ó Coisíóg and Debbie Googe by singing Dolly Parton's "Bargain Store" at her audition. By the time the four-piece erupted on stage at Creation Records' sweaty Doing It For The Kids event at London's Town & Country Club in summer 1988, they had arrived at a place much closer to freak-rockers like Dinosaur Jr and Mudhoney. Except that where those American groups seemed to be sliding down a slope

towards sleepy oblivion or lumpen rockism, MBV were possessed of a nervy, wired energy.

Even when they were singing of soporific/narcotised dream states, they seemed to be conscious of the moment: when you wake, they said, you're still in a dream. And they were no longer singing about sunny sundae smiles and strawberry wine, but sex, self-harm and clinical depression. Like the Mary Chain, they buried gorgeous melodies in veils of hiss and distortion, but unlike the Reid Bros, they didn't have that retro rock'n'roll/surfadelic thing going on. It must be one of the most remarkable reinventions in rock history.

What good can come of remastering My Bloody Valentine's albums? The sound of their Creation releases is the polar opposite



Q&A

Kevin Shields



These reissues were on the verge of coming out in 2008. What happened?

The artwork wasn't done [laughs]. There were a bunch of issues that were just about

sorted out, but then, while we were on tour, everything fell apart on the business side. Corporate record labels have big regime changes... basically if you don't work quick enough, things change almost unrecognisably.

What did you do to the original material? Did you go back to the original tapes?

Yeah - that's why there's two versions of *Loveless*. The original came from a digital master, and basically that was right... I've just made it a little louder, I haven't used digital compression or anything. The second version comes from the original tapes. I didn't use them first time round, because it felt a little warm... but listening with modern analogue technology, I decided neither was definitive. The original has a slightly dislocated sound, which I liked, while the analogue version sounds a bit more like it was played by people... you can hear the band. With *Isn't Anything*, I can honestly say that the new version is much better. Back in '88, we didn't have much control, and it was mastered really quick - "(When You Wake) You're Still In A Dream" in particular came out way too quiet. Being able to fix those little faults was great.

Tell me about the unreleased material on EPs 1988-1991.

Two of them are from the *Isn't Anything* sessions, and one is from January 1989. That was an EP we recorded that didn't work out. One of the other tracks on the EPs record is "Moon Song", which came out on the "Tremolo EP". "Angel" is from the same session. It didn't come out at the time because I didn't really like it. But in retrospect, the reasons for not liking it don't stand up any more. It was just, like, I didn't like the tone of my voice or something. But now I'm quite happy for people to hear it.

INTERVIEW: LOUIS PATTISON

of all that such reconstructions attempt to unpick. The music's surface seethes like bees fighting for the queen: it's a sonic miasma, a haemorrhage of peaking-light overdrive. Voices buzz deep in the mix; guitars shiver and swarm. The 'holocaust' at the heart of "You Made Me Realise" - title track of the first Creation EP - is the ultimate anti-guitar solo: a gaping wind-tunnel howl of mounting inertia in which the group seem to drop away completely (they famously extended this abstract void to 15 or 20 minutes onstage, to the detriment of a generation's eardrums). *Loveless* was mostly recorded in mono. By its very nature, you're never going to get clarity on the hazed instrumental mix, but I certainly feel I can hear more of what they're singing about on these new editions.

Unexpectedly, 1988's *Isn't Anything* comes off worst from the swab-down. Its initial oddness now just sounds like a ramshackle tryout for what was to follow. Sure, "Lose My Breath" and "No More Sorry" are smouldering beauties, highlighting Butcher's extinguished-torch vocals, and "I Can See It (But I Can't Feel It)" is a weirdly dignified take on dysfunctionality. But part of the deadly effect of "Sueisfine" was knowing they were actually singing "suicide" even if the text was buried in the maelstrom. Now you can actually hear the words.

It's *Loveless* (1991) - presented here in two versions, mastered from 'original tape' and 'original 1/2 inch analogue tape', if you can appreciate the difference - that holds its own as one of the great rock albums, period.

Recorded over three years, largely by Shields alone, its extensive 'glide guitar' and curious lack of low end add up to a soundworld no-one could ever hope to replicate. "Only Shallow" opens with a grunge-grind, sampled guitars baying like horns, Colm Ó Ciosóig and Debbie Googe's rhythm section scooping out deep furrows. "To Here Knows When" remains a masterly aural hallucination, its instrumental balance utterly unprecedented in rock. The guitars are ablaze, a constant alarm note sounds throughout the song, which otherwise trundles along over a programmed rhythm.

Only Fennesz has since captured this sense of flaring embers, of a music glowing brightest even as it burns itself up. "Come In Alone" could have gone on forever, Shields spilling Television-style ropes of neon solo over its repetitive coda. "Soon" - spot-welded the MBV tincture to an urgent hip-hop beat, pointing to a future that never arrived.

Loveless took a hefty bite out of Creation's finances and a new deal with Island proved barren. Savour the music on these releases for what it is: a white dwarf that took three years to collapse.



ABBA

The Visitors Deluxe Edition (reissue, 1982)

UMC/POLYDOR

The album that broke up the second biggest band of all time

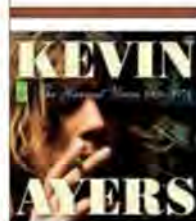
8/10

Recorded just weeks after Benny and Anni-Frid had

followed Agnetha and Björn through the divorce courts, the final ABBA LP refused to placate its audience and smile through the tears. Lush and synth-dominated (it was the first album designed for CD and one of the first digitally recorded), *The Visitors* picks through the rubble of broken relationships, Cold War anxiety and elegantly harmonised despair like a female angst version of Roxy's *Avalon*. The critics finally gave ABBA their due; but the masses gave *The Visitors* the bum's rush, sending the four scuttling off to pen musicals, lick wounds and resolutely refuse to reform.

EXTRAS: Bonus tracks include the exquisitely miserable final two flop singles and four B-sides. The clincher is the previously unreleased, aching lovely mini-symphony "From A Twinkling Star To A Passing Angel" in demo form. The DVD features pristine end-of-career live performances for a Dick Cavett special, two enjoyably awful promos, a long interview in Swedish, and a series of TV ads, all from '82. The highlight is an uncomfortable slot on the BBC's *Late Late Breakfast Show* in which the quartet deny their split with little conviction and Agnetha suddenly insists she's "more than a sexy bottom" to a nonplussed Noel Edmonds.

GARRY MULHOLLAND



KEVIN AYERS

The Harvest Years 1969-1974

EMI

Beeb sessions add value to latest Ayers collection

A slight misnomer, this: by the time of *The Confessions Of Dr Dream* (the last of the

8/10

five LPs collected in this belt'n'braces package), Ayers had departed Harvest for Island. Still, he came back eventually, Harvest being the label that best understood how to work with an artist who cultivated a unique position as a kind of psychedelic Sebastian Flyte: sensory experience, considerable charm, large quantity of wine. Ayers specialised in ditties about drinking in the sun, but when clouds momentarily cast shadows on the garden party, as on "Song From The Bottom Of A Well", or "Whatever she brings swesing", he responded magnificently. Puzzling, though, that an artist who so foxed his label at the time is now marketed by them almost constantly.

EXTRAS: This is the third pass at Ayers' solo

8/10

material in 10 years, so following the 2003 remastered reissues and the extensive 2008 *Anthology*, added value here comes from the BBC: *Top Gear* sessions and then latterly sessions on shows for Bob Harris and John Peel. For a man who disdained the "pseudo jazz" of Soft Machine, it's fascinating to see how he employed jazz magnificently on the free-blowing "Stop This Train" and a revisit of "Why Are We Sleeping?" with various Softs and a brass group in 1969. Other sessions aren't quite so deranged, but still capture a fabulous additional dimension to Ayers' droll, pissed take on psychedelia.

JOHN ROBINSON



THE BLASTERS

American Music/Trouble Bound

FLOATING WORLD

Roots-rock classic from '80s saviours

By 1979, punk had run its course and bad old habits were being resumed. As a

9/10

new decade arrived, synths, drum machines, big hair and foppish 'new romantics' were taking over – except in the Californian town of Downey, where a couple of brothers called Alvin were on a mission to keep alive the feral spirit of American roots music. More than 30 years on, the title track of their 1980 debut still serves as a manifesto for Americana in all its forms – “We got the Louisiana boogie and the Delta blues, country swing and rockabilly, too... it's the greatest music that you ever knew.” Over the next dozen tracks – split between covers and originals penned by mainman Dave Alvin with assistance from vocalist brother Phil – The Blasters lived out the manifesto in ragged, exhilarating style. Above its rivals, the band's debut remains the album which revitalised American guitar music when technology was threatening to derail it. Along with X, Hüsker Dü, REM and The Replacements, The Blasters stand proudly in the pantheon of those who kept American music 'real' in the 1980s.

EXTRAS: On its first transfer to CD, the original 7/10 13 tracks were augmented by another half-dozen covers, all here – as is *Trouble Bound*, a live album recorded during a 2002 reunion, which does a fine job in confirming The Blasters as the bar band of your dreams.

NIGEL WILLIAMSON



BO DIDDLEY

The Black Gladiator

(reissue, 1970)

LIGHT IN THE ATTIC

The architect of rock'n'roll's hard funk opus

7/10

By 1970, Bo had been relegated to the rock

scrapheap, a brilliant, influential player rendered irrelevant by a pop culture careening toward apocalypse. He hadn't released an album in four years. And his longtime label Chess was in the midst of collapse. Extreme measures were in order. Enter *The Black Gladiator* – Bo garbed up in S&M gear on the cover – a steely slab of psych-funk and hard blues in the general neighbourhood of James Brown's “Say It Loud” and Sly And The Family Stone's *Stand!*.

Though it arrived commercially DOA, time has been kind: a wild, id-run-amok, proto-funk/soul/blues stew, Diddley's coruscating guitar leads mashing with Bobby Alexis' keyboards, *Gladiator* is like a missing link in funk's evolution. From the jaw-dropping “Elephant Man” – Diddley bragging of having “invented” the elephant, amid guitar-and-keyboard shootouts and shouts of “I made him a snout!” – *Gladiator* might be Bo's funniest, most audacious recording. Touchstones abound, though – the braggadocio of “You, Bo Diddley”; the blues of “Power House”. But in “Black Soul”, “I've Got A Feeling” and “Funky Fly”, polyrhythmic wonders all, Bo was on the cusp of a brave new sound.

EXTRAS: None.

LUKE TORN



ALEX CHILTON

Free Again: The 1970 Sessions

ACE

A portrait of genius blooming, no less

When Alex Chilton recorded these extraordinary tracks at

9/10

Ardent Studios in Memphis in 1970, he was all of the following things. A veteran pop star, singer with chart-toppers The Box Tops. A budding titan chafing against the creative straitjacket strapped on by his band's producers. A newlywed father. A teenager. The enduring potency of “Free Again”, still one of Chilton's most recognised and covered songs, lies in the fact it's not the triumphant anthem of liberation it appears, but a statement of desperate yearning by a young man terrified that he might already have blown it.

Chilton hadn't, of course – these sessions would prove his stepping stone to Big Star, the group that would earn him immortality, if little in the way of immediate financial reward. But these cuts are glorious on their own merits: the Beatlesy “The EMI Song”, the swaggering, Creedencey “All I Really Want Is Money”, the sweet, guileless country of “The Happy Song”. It's the sound of Chilton daring to reach for his limits, and finding them further away than even he'd imagined.

EXTRAS: Terrific sleeve notes by Bob Mehr, 7/10 original mono versions of five of the tracks, and two previously unreleased demos, “If You Would Marry Me Babe” and “It Isn't Always That Easy”.

ANDREW MUELLER



THE CLEANERS FROM VENUS

Vol. 1

CAPTURED TRACKS

Gauzy DIY pop from quite possibly Wivenhoe's finest...

8/10

Like a lot of great 'bands' from the early 1980s DIY

ferment, The Cleaners From Venus were really just a cover for songwriter Martin Newell, releasing cassette albums full of spectral, deceptively simple pop songs. *Vol. 1* reissues the first three Cleaners tapes, 1981's *Blow Away Your Troubles* and 1982's *On Any Normal Monday* and *Midnight Cleaners*, where Newell was mostly shadowed by drummer Lol Elliott. They're full of great songs, equal parts Barrett-esque whimsy – a later Cleaners album, *Under Wartime Conditions*, features “Song For Syd Barrett” – and sunshine pop fed through the primitivist lens of the four-track. Newell and Elliott knew how to turn limited resources to their vantage, and the faded filminess of four-track recording really suits the nostalgic pop languor of their best songs. They also nailed the writing of songs that were both immaculately sculpted and full of incident, with delays and dub tactics giving the production a surreal, home-baked psych glow. All of which positions The Cleaners From Venus as the perfect precursors to hypnagogic pop, and indeed, they've already been eulogised by Ariel Pink and Gary War, as well as covered by psych hipsters MGMT.

EXTRAS: None, but the three LPs sit together in a neat box.

JONDALE



COLOURBOX

Colourbox

4AD

Comprehensive 4CD box of 4AD electro-funkateers

You couldn't hope to find a better encapsulation of the quixotic nature of the

7/10

UK indie '80s than the career of Colourbox. Formed in 1982 by brothers Martyn and Steve Young, their first releases on 4AD suggested a kind of south London version of early New Order, filtering a loving emulation of New York electro through their native affinity for dub and funk rather than post-punk. Encouraged by label boss Ivo Watts-Russell to collaborate with bliss-pop mavericks AR Kane in 1987, the resulting fissiparous supergroup MARRS produced “Pump Up The Volume” (in truth a Colourbox track with sampled AR Kane guitar and some scratching), and scored a landmark No 1, before they dissolved in a welter of copyright acrimony and the Young brothers never recorded another note. This box does a sterling job in assembling the pre-MARRS catalogue: alongside the sole album, 1985's *Colourbox*, other discs round up the singles, remixes, Peel sessions, and their would-be 1986 anthem “The Official Colourbox World Cup Theme” – brassy electronica, like the Radiophonic Workshop on steroids.

EXTRAS: Though nothing here is unreleased, 7/10 the first disc includes all the limited-edition mini-album, inevitably titled *Colourbox*, previously only available with initial stock of their debut album.

STEPHEN TROUSSE



KEVIN COYNE

Nobody Dies In Dreamland

TURPENTINE

Desolation blues

This raw collection of 19 songs was recorded on a home tape recorder in Coyne's Clapham flat in

8/10

December 1972, not long after the breakup of his primitive blues trio Siren, a group only John Peel would have signed to his non-commercial Dandelion label. Coyne remained a marginal figure throughout his life, pouring out funny, touching but fiercely uncompromising songs. At least half the ones here will be familiar to Coyne's followers. Five appeared on Coyne's sole Dandelion album, *Case History*; “Marlene” surfaced on his Virgin debut *Marjory Razor Blade* and the vitriolic “Bitch” (retitled “Witch”) on 1974's *Blame It On The Night*. These demos capture Coyne at his most primitive, thrashing the guitar with his thumb like a deranged Richie Havens, playing slapdash slide on the bleak “A Distant Desert” and wailing primordial harmonica on the brutal “Baby Man”. Some of his later recordings were more artful but this is Coyne the impulsive bluesman, whose rasping vocals are part John Lee Hooker, part Beefheart. Among the unreleased songs, the abject loneliness of “Hypnotism” is near unbearable while the character in “Sleepwalking” could have stepped straight out of Syd Barrett's strange, isolated world. Uneasy listening that's hard to resist.

EXTRAS: None.

MICK HOUGHTON



FIREHOSE
lowFLOws: The Columbia Anthology ('91-'93)
 COLUMBIA/LEGACY

Flannel flies again: roadmap of the early-'90s US underground
 San Pedro's Minutemen,

7/10

circa early 1980s, were the visionary nerve centre of US punk, producing a sharp body of work that challenged its audience, abhorred ignorance and still stands with integrity above the punk-rock hordes. Guitarist and singer D Boon's 1985 death – a tragic "what-if" up there with Buddy Holly and Hendrix – altered that trajectory, though. Newcomer Ed Crawford was among a cast of millions not really worthy of filling Boon's shoes, but provided enough spark to bring the group – rechristened FIREHOSE – back from the abyss. *lowFLOws*, a 2CD set essaying the second half of their eight-year run, couples their two Columbia LPs (three early LPs remain with SST) with live tracks and studio ephemera. Lacking a truly distinctive songwriter, FIREHOSE were nonetheless musically adroit, and splendidly eclectic – witness the range demonstrated by (a) a bone-crushing take on Public Enemy's "Sophisticated Bitch" and (b) a downbeat version of Daniel Johnston's "Walking The Cow". They were an important punk presence, with a jarring juxtaposition of styles that was clearly influential on grunge's rise. *lowFLOws* may be inconsistent, but it's endearing all the same.

EXTRAS: None.
 LUKE TORN



LEE HAZLEWOOD
The LHI Years: Singles, Nudes & Backsides (1968-71)
 LIGHT IN THE ATTIC

More velvet mornings from the great man's obscure period
 After his success as a

7/10

producer (with Duane Eddy) and collaborator (with Nancy Sinatra), Hazlewood issued a series of solo albums on his own label, LHI Industries. They were commercially unsuccessful and critically derided, as well as being wilfully eccentric. At times, on this compilation of those years, he sounds like a honky tonk crooner, singing from the bottom of a tumbler, and he appears to think of himself as a travelling cowboy (the set draws heavily from his 1970 LP, *Cowboy In Sweden*, made to accompany a TV series after he settled in Scandinavia). But mostly his worldview is that of a loner, on the brink of romantic disappointment. The cover – Hazlewood, plus 10 naked women with false moustaches – suggests he was no feminist, but he's as hard on himself as he is on his women. "The Bed" is a stark snapshot of a failed relationship, and "The Night Before" – on which he actually sings, rather than intones – is a partly sleazy, partly groovy evocation of Sunday morning regrets. There are tasty duets – with Ann-Margret and Nina Lizell – kinkiness ("Leather & Lace"), and much psychedelic melodrama. Funny, and – beneath the psych flourishes – quietly devastating.

EXTRAS: None.
 ALASTAIR MCKAY



CAROLE KING
The Legendary Demos
 HEAR MUSIC/DECCA

The natural woman's great songs in the raw
 Released to coincide with King's memoir, *A Natural Woman*, this collection of

6/10

demos charts her decade-long journey from Tin Pan Alley to solo success as a singer-songwriter. In a sense, it's the story of pop in the 1960s. There are six cuts from her multi-million-selling 1971 album *Tapestry*, including a sultry "(You Make Me Feel Like) A Natural Woman", and a sparse "Crying In The Rain". But the real treats hail from King's period as a jobbing writer. She started at Aldon Music in New York, along with Gerry Goffin, composing the music for The Shirelles' "Will You Love Me Tomorrow" when she was 18. Sadly, that demo's not here. But "Take Good Care Of My Baby" – a 1961 chart-topper for Bobby Vee – is, and King's piano demo displays her perfect command of the romantic teen ballad. Similarly "Just Once In My Life" has the swollen melodies you'd expect of a Spector-production for The Righteous Brothers, but King's version oozes vulnerability. In its stripped format, the satire of "Pleasant Valley Sunday" becomes obvious. King and Goffin wrote it about their life in suburban New Jersey, though it was polished up to become an ersatz protest song for The Monkees, who were itching to become more than a manufactured band.

EXTRAS: None.
 ALASTAIR MCKAY



FELA KUTI
Live In Detroit 1986
 STRUT

Afrobeat giant in concert on 2CD set
 By spring 1986, Fela Anikulapo Kuti was on the comeback trail. He had survived arrests,

7/10

police beatings and a 20-month jail sentence on bogus charges. To re-establish his momentum he recruited a new band, Egypt 80, and embarked on a series of international tours. Recorded in November 1986, the two hours and four tracks of *Live In Detroit* capture the mood and excitement of a Fela show during this second phase of his career.

Not that it's all excitement without the visual pizzazz – Fela's showmanship, the swaying female choruses and physical presence of a big band (sound quality here is often brittle) – but it's a historical gem nonetheless. Opener "Just Like That" begins with a spoken preamble before settling into Fela's familiar groove. The 40-minute "Confusion Break Bones" meanders by comparison, but Disc Two is more purposeful. "Teacher Don't Teach Me Nonsense", with its growling keys and bright horns, would, like the closing "Beasts Of No Nation", become a staple of Fela's catalogue. The latter loosens into a jazzy work-out that precedes Fela's firebrand vocal, his voice cracking with fury as he vows vengeance on his Nigerian tormentors and Apartheid-era South Africa – an exhilarating finale.

EXTRAS: None.
 NEIL SPENCER

REVELATIONS

How Fela Kuti took on the Nigerian generals...



► While Bono, Sting, Peter Gabriel and company were playing benefit concerts for Amnesty International in the mid-'80s, Fela Kuti found himself adopted by the human rights organisation as a 'prisoner of conscience'. An outspoken critic of Nigeria's military government, he had been repeatedly harassed for many years by the authorities, who infamously burned down his Lagos commune. His defiant response was to taunt them further in his songs. By '84, the generals had had enough and he was sentenced to five years in jail on trumped-up charges of currency smuggling. Amnesty took up his case, claiming he'd been imprisoned for his political activism. After an 18-month campaign, he was eventually released in '86. Naturally, he celebrated by joining U2 and friends on Amnesty International's 'Conspiracy Of Hope' tour. NIGEL WILLIAMSON



BETTIE LAVETTE
Nearer To You
 CHARLY

Essential soul from a White House favourite
 Though long revered among soul fans, LaVette's mainstream profile was given a

8/10

belated boost when she performed Sam Cooke's "A Change Is Gonna Come" at Barack Obama's inauguration concert in January 2009. The commander-in-chief clearly has exquisite taste, because Bettye's been around since the early '60s, but is rarely afforded the recognition given to contemporaries like Aretha Franklin or Gladys Knight.

LaVette made her first records as a 16-year-old in her native Michigan, but this release brings together the sides she cut for Memphis' Silver Fox label in the late-'60s and early-'70s. Despite their origin, ballads like the title track, or the funky "We Got To Slip Around", are closer in vibe to Allen Toussaint's productions out of New Orleans during the same period.

She's at her best, though, when a yearning lyric allows her voice to take flight. Her take on Erma Franklin's "Piece Of My Heart" wails with the rawness Janis Joplin brought to her version, and she offers up some spine-tingling melodrama on Northern Soul favourite "Let Me Down Easy". Sixteen tracks seems a little stingy compared to some of Charly's other recent 2CD compilations, but it's nonetheless a tidy compendium of a powerful chanteuse who's always been presidential.

EXTRAS: None.
 TERRY STAUNTON

THE SMALL FACES

Ogdens' Nut Gone Flake - Deluxe Edition

UNIVERSAL

Unique '60s classic remastered with added depth and bonus material. *By Graeme Thomson*



9/10

NEVER MIND THAT hoary hypothetical debate about how much greater *Sgt Pepper* might have been had "Penny Lane" and "Strawberry Fields Forever" made the cut. Consider for a moment *Ogdens' Nut Gone Flake*

with The Small Faces' masterful non-album singles "Itchycoo Park" and "Tin Soldier" stirred into an already potent mix. Comparisons between the two albums are hardly fanciful. Both have conceptual aspirations, although Stan's search for the moon on *Ogdens'* is far more fun than the Fabs' thin tale of Billy Shears' troupers. And just as *Sgt Pepper* dominated the summer of '67, so The Small Faces' fourth album bestrode the hottest days of 1968, anchored at No 1 for 6 weeks.

Almost 45 years later, *Ogdens'* has undergone a major structural upgrade. Alongside the band's other three LPs – *Small Faces* (1966), *From The Beginning* (1967) and *Small Faces* (1967) – it now comes in mono and stereo formats, remastered and fleshed out with unreleased alternate mixes, instrumental versions and early backing tracks. Though the archives have been scoured, few treasures have been unearthed. In the case of the *Ogdens'* sessions, legendary lost takes of The Ronettes' "Be My Baby" and "(If You're Feeling Groovy)", written for PP Arnold, have failed to rematerialise. The most obvious new nugget is the unreleased "Kamikhazi", a neat instrumental soul groove with a liquid guitar riff, but the remainder are pleasing footnotes, of historical value rather than compelling musical interest.

No matter. Remastered to give everything added depth and width, the original LP is more than enough. The trippy title track serves as a brief tasting course, previewing the dominant musical themes: dense rhythm, psychedelic excursions, orchestral flourishes and what might be called heavy soul. "Afterglow (Of Your Love)" is bursting with the latter. Underpinned by swirling organ and Kenny Jones' immense drums, it almost buckles under the weight of its own momentum.

Ian McLagan's "Long Agos And Worlds Apart", a slight slice of whimsy, sounds undernourished by comparison, but "Rene" is far more robust. The story of a good-time girl, it's all winks and jutting elbows, so finely sketched you can see the stevedores and shore-leavers lining up in the



warehouse to sample Rene's wares. In common with "Lazy Sunday" and "HappyDaysToyTown", the album's other music-hall numbers, its cartoon naughtiness belies the huge inventiveness of the music, lyrics and production.

Beneath the sauce, *Ogdens'* is a deceptively soulful, searching record. The voguish surrealism and theatricality is plugged into earthy humanity. Ronnie Lane's "Song Of A Baker" finds spiritual reward in simple pleasures. This, too, is the message behind the conceptual second half, telling the tale of everyman Stan's quest to find the "missing" half of the moon.

Comic word-mangler Stanley Unwin weaves between the tracks, dispensing his idiot-savant wisdom. "Happiness Stan" begins as a formal introduction to our hero, all harpsichord, clipped choral vocals and mock-classical trills, before easing into a churning groove which carries over to "Rollin' Over", a hard-edged blues-rocker in which Stan promises to "tell everyone that I'm going to find it". "The Hungry Intruder" is a *Quick One-era* Who trysting with English-country-garden Beatles, and finds Stan sharing his pie

with a super-fly who later transports him – via the phased lunacy of "The Journey" – to Mad John, a bewhiskered Cockney renunciant hiding in the woods. Who needs realism? Immortalised in a heavy folk waltz with more than a touch of Spinal Tap around the edges, John reveals to Stan the secret of the moon (it's there all the time; sometimes you see it, sometimes you can't), a mantra which doubles as a metaphor for happiness itself.

This affirming message is hammered home by the raucously upbeat "HappyDaysToyTown", wrapping up The Small Faces' first – and last, sadly – great achievement as an albums band. Tarted up to accentuate its enduring charms, *Ogdens'* feels more than ever like a profound, silly, unique and hugely accomplished work, strong medicine for the head, heart and humerus.

EXTRAS: Alongside mono and stereo versions, **7/10** the extras disc (Disc Two) contains 14 tracks: five "USA" mixes (inc: "Afterglow" and "Song Of A Baker"), five "early" mixes or versions, three backing/instrumental tracks, and a phased mix of the title track.

Q&A

Kenny Jones



How did the Stan concept come about?

Andrew Oldham sent us off to write songs in these boats on the Thames. We caused havoc on the water, smashing into things, but we had a good old laugh. At the end of the weekend we were sitting by the campfire and someone looked up and saw half of the moon. And that was it. The idea was born, we went off and worked on it. It was very natural. Steve was the Artful Dodger in *Oliver!*, so he had that

theatrical side anyway, and we all loved Stanley Unwin. Though first choice was Spike Milligan!

Did working on these reissues bring back strong memories?

Fantastically fond memories, very emotional ones. It was the greatest band I was ever in. We could have done so much more, but we just couldn't overcome our problems.

Presumably some outtakes are still lost?

The tapes have been stolen. We're very upset. We searched the world and found a lot of stuff in the archives, and we've added a lot. We've fixed the tinniness, and pulled Ronnie's bass out more. You realise just what a great player he was, and how melodic. *INTERVIEW: GRAEME THOMSON*

SOUNDWAY RECORDS

CELEBRATES 10 YEARS OF AFRO TROPICAL SOUNDS

**SOUND
WAY**

Soundway Records was conceived by Miles Cleret whilst returning from Ghana with a hoard of dusty old 45s and LPs that had not been heard outside the former Gold Coast since their original 1970s release...



GHANA SOUNDZ
CD/2xLP/DOWNLOAD



NIGERIA SPECIAL
2xCD/ TWO 2xLP/DOWNLOAD



THE SOUND OF SIAM
CD/2xLP/DOWNLOAD



CARTAGENA!
CD/2xLP/DOWNLOAD



GHANA SPECIAL
2xCD/5xLP BOX SET/DOWNLOAD

Now, after 10 years releasing the very best vintage tropical music from Ghana to Thailand, Soundway marks a new chapter with a wave of contemporary releases...



LOS MITICOS DEL RITMO

An album of hip shaking, dancefloor quaking instrumental cumbias from Will 'QUANTIC' Holland's studio band Los Miticos Del Ritmo (The Mythics of Rhythm) CD/LP/DOWNLOAD



THE ORIGINAL SOUND OF CUMBIA

A definitive guide to the origins of Colombian cumbia, compiled by Will 'QUANTIC' Holland. "joyful tropical madness" MOJO 2xCD/TWO 3xLP/DOWNLOAD



BATIDA 'BATIDA'

Electro kuduro meets vintage 70s Angolan semba on this highly infectious, dance floor ready debut LP from Angolan / Portuguese AKA Pedro Coquenão. "Slippery guitars of classic African dance-band music and a touch of pumping super-modern bass." THE TELEGRAPH CD/LP/DOWNLOAD



THE FUNKEES - DANCING TIME

The Best of Eastern Nigeria's Afro Rock Exponents 73-77 2xCD/TWO 3xLP/DOWNLOAD



ROB - MAKE IT FAST, MAKE IT SLOW

Horn driven, 1970s Ghanaian funk re-issue. CD/LP/DOWNLOAD



EDZAYAWA - PROJECTION ONE

Dark experimental Afro-rock CD/LP/DOWNLOAD

"Simply put, England's Soundway label equals quality." PITCHFORK

"I love this label" GILLES PETERSON

"Soundway Records is afflicted with the curse of being too good." E-MUSIC



**SOUND
WAY**

ALL TITLES AVAILABLE ON CD, VINYL (180GRAM) AND DIGITAL DOWNLOAD

WWW.SOUNDWAYRECORDS.COM

**SOUND
WAY**



BOB MARLEY

Marley OST

ISLAND

You've seen the movie, you've got the records... and here's another Marley's legacy is a paradox. A symbol of resistance to the world's

6/10

dispossessed and a roots-rock-radical icon whose songs habitually soundtrack protest movements from the Arab Spring to the Occupy Wall Street camps, he's also become one of the music industry's most exploited corporate brands, his catalogue endlessly repackaged in an effort to sell us the same 'product' more times than is decent – and a new biopic presents Marley Inc™ with another Jah-mungous opportunity to recycle rebellion as a capitalist commodity. It goes without saying, all the music here is indispensable. There's the obligatory "never before on record" track – this time a live version of "Jammin'" from '78's historic One Love Peace Concert. But anyone with a serious interest in Marley will already have the majority of the other two dozen tracks. As an overview of his career it does a decent enough job, from joyous '60s ska/rocksteady ("Simmer Down") through the insurrectionary '70s excelsis ("War" et al) to the final album of his lifetime, '80s *Uprising* (over-generously represented by four tracks). Of course, the selection was heavily determined by the demands of the narrative and live footage in the accompanying doc. But if you don't already own the original LPs, you're better off with *Legend* and the *Songs Of Freedom* box.

EXTRAS: None.

NIGEL WILLIAMSON



PAUL AND LINDA MCCARTNEY

Ram (reissue, 1971)

CONCORD

Historically fascinating post-Beatles mishmash Recorded under a hostile gaze – Paul was The Man Who Split The Beatles,

8/10

after all, and had even sued his bandmates – 1971's *Ram* was McCartney's real return to the pop arena after his demo-faced debut. The publicity for this latest reissue, full of extras and flummery, calls it "legendary" but it's not that, just occasionally brilliant and historically fascinating. The main problem for listeners used to the coherence of The Beatles is that, from the brilliant (the anti-Lennon "Too Many People", the mini-*Abbey Road* of "Admiral Halsey/Uncle Albert") to the ordinary (the boogie of "Smile Away", the woogie of "Monkberry Moon Delight"), nothing quite gels. Even the single "Back Seat Of My Car", which is better than 90 per cent of *Let It Be*, seems to chase its tail for four minutes. That said, separated from its era and the defensiveness ("We believe that we can't be wrong") which spawned it, *Ram* sounds great (the remaster adds nothing) and we don't have to compare it to *Imagine* or *All Things Must Pass*.

EXTRAS: This reissue also contains several decent unreleased or rare songs from the period, as well as the single "Another Day" (subject of Lennon's imminent ire in "How Do You Sleep?"), but also the bizarrely great *Thrillington* album, McCartney's orchestral version of *Ram*, released in 1977.

DAVID QUANTICK



DAPHNE ORAM

The Oram Tapes: Volume One

YOUNG AMERICANS

2CD collection from BBC Radiophonics Workshop founder

7/10

An overlooked pioneer of electronic music, Daphne Oram got her due last year when her "Oramics" machine, a graphically controlled synth, was exhibited at the Science Museum. Oram, with colleague Desmond Briscoe, founded the BBC Radiophonic Workshop in 1958, but left shortly after to work from her own Oramics Studio in Fairseat, Kent. The material on this 39-track comp – mostly '60s work, garnered from reel-to-reel tapes that are still being processed – is largely abstract in nature, consisting of studio experimentation, field recordings and sounds intended for film scores and commercial use. Nothing so fully formed as Delia Derbyshire's "Doctor Who Theme", here, then, but Oram's work, fastidiously technique-driven, leads to some compelling, strange pieces. Two tracks entitled "2001 Effects Tape", very probably commissioned for the Kubrick film, are electronic oscillations of a disturbing, cosmic nature. On "Anacin Components", Oram talks the listener through electronic throbs intended for use in a TV ad for painkillers. Elsewhere, there are haunting melodies, primitive rhythms and sped-up voices. Never easy-listening, *The Oram Tapes* inhabits its own uncanny sonic universe.

EXTRAS: Remastered material, repackaged in a deluxe eight-panel digifile with photos from the Daphne Oram collection.

LOUIS PATTISON

REVELATIONS

Daphne Oram's uncanny 'Oramics Machine'



► Built in 1965 by the engineer Graham Wrench to an original design by Daphne Oram, the Oramics Machine was an early optical synthesiser – meaning that, instead of being played using keys or dials, it was programmed by marks and lines painted on 35mm film. Innovative in the era for its combination of synthesis and composition, it works by passing film over light-sensitive elements, with specific marks controlling aspects of pitch and volume. The original Oramics Machine is on display at London's Science Museum until December 2012 as part of the exhibition 'Oramics To Electronica: Revealing Histories Of Electronic Music', and while the device is no longer operational, London's Goldsmiths University have produced an Oramics App for iPhone and iPad that replicates the machine's basic principles.

LOUIS PATTISON



PYROLATOR

Inland (reissue, 1979)

Ausland (reissue, 1981)

BUREAU B

Provocative electronics from unsung activist

For a 21-year-old, Kurt Dahlke had a lot on his plate in 1979. He'd quit DAF, the group he founded the previous year, just as they signed with Mute, and he started the influential new-wave electronics label Ata Tak. Above all, like most young liberal Germans, he was perturbed by the anxious political and social climate in West Germany, to which he reacted by composing his idea

8/10



6/10

of a protest album. A perverse record even now, Dahlke's solo debut as Pyrolator, *Inland*, paints a disquieting picture of modern urban life using field recordings and murky synths, its prickly character shaped by Throbbing Gristle's industrial antics across the North Sea. Veering between vicious scree and naïve synth-pop, *Inland* finds Dahlke getting to grips with his hardware, its noxious emissions evoking his discontent. Come the wildly diverse *Ausland* two years on, he was at least able to laugh at things, indulging his Dadaist tendencies with goofy sped-up samples and kitsch pop references. Dahlke's sensible side emerges, too, in the eight bonus tracks – a fact that would serve him well as an in-demand producer. Unfortunately, *Neuland*, his latest club-focused Pyrolator album, turned few heads when it came out last year.

EXTRAS: None.

PIERS MARTIN



JOEY RAMONE

... ya know?

BMG RIGHTS MANAGEMENT

Breathtaking and bittersweet: Joey's crown jewel, a stunning coda to the Ramones saga

9/10

When the Ramones finally wound down in 1996, after 20-plus years as the hardest-working, least-lucky band in punk/rock, who could've foreseen the tragedy ahead? By 2004, Johnny, Joey and Dee Dee were dead; ugly truths emerged in books and film; and in a typically cruel irony, their legacy in death far outstrips their real-life success. The trail went truly cold. But here, after endless legal wrangling and deft studio trickery (take a bow, Ed Stasium), is a reminder of the glory days and what might have been: call it Joey's rockin' requiem for the ages. Sweet vulnerability and soaring anthemry, sentimentality and machine-gun guitars, *...ya know?* cuts deep, with the best singing and wildest melodies of his career. Three teeth-rattling rockers open – highlighted by the careening, snap-out-of-it-girl missive of "Going Nowhere Fast", Powerpop pearls abound, too, including a tight, taut nod to T.Rex ("21st Century Girl") and "What Did I Do To Deserve You?", jangly riffs swiped from The Traveling Wilburys. A heartbreaking, acoustic "Life's A Gas" is the closer, and others, from the surging Eddie Cochran-style blast of "I Couldn't Sleep" to the girl-group paean "Party Line", are a hoot. The spiritual, emotional centrepiece, though, is the astonishing "Waiting For That Railroad", all lovelorn introspection, wherein gentle acoustic guitars gradually reveal a wistful, resplendent Spectorian Wall Of Sound.

EXTRAS: None.

LUKE TORN

BILLY BRAGG & WILCO

Mermaid Avenue - The Complete Sessions

NONESUCH

Uncle Barking! Essex Bard and Jeff Tweedy salute Woody Guthrie. *By Alastair McKay*



7/10

WHEN NORA GUTHRIE met Billy Bragg at a concert to mark her father's 80th birthday, Guthrie's reputation was fixed. He was a patron saint of the 1960s folk revival; the dustbowl balladeer who mentored Dylan

and inspired the pre-Clash Joe Strummer (aka Woody). He was an icon, to be revered and occasionally dusted down.

At that concert, where the memory of Woody was serenaded by Arlo Guthrie and Pete Seeger, Nora put a proposition to Bragg. In her father's archive, she had discovered lyrics, but not music, for 3,000 songs. They were written from the 1940s onwards, when Guthrie was living in a house at 3520 Mermaid Avenue, in Coney Island.

In the lyrics, Nora discovered a side to her father that was quite different to the image of the dustbowl balladeer. The songs were sophisticated and urban. Yes, there were numbers about religion, fascism and injustice. But Guthrie was also writing about flying saucers and (with the hard rock of his lust barely contained by a volcano metaphor) Ingrid Bergman.

Nora invited Bragg to put tunes to the words. (Woody, when hospitalised, had made the same invitation to Dylan, but Bob was reportedly scared away by Arlo Guthrie's babysitter). Bragg, in turn, engaged Wilco, having been impressed by the band's adaptability on *Being There*. And, in the manner of *The Basement Tapes*, but with the whole of rock history to play with, they jammed (like Chuck Berry! Like Metallica! Like Tom Waits!) until the music matched the words.

The project was a success, producing two Grammy-nominated albums, and introducing Guthrie to a new audience. Musically, it offered treats for fans of both Bragg and Wilco. "California Stars" could grace any Wilco album, and "Way Over Yonder In The Minor Key" is the essence of Bragg. Still, as Bragg limbers up to celebrate Guthrie's 100th birthday, it's a surprise to discover that a further 17 tracks were recorded, although a couple have escaped from the vault in the past few years. The beautiful "When The Roses Bloom Again" was presumably recorded in error, as Guthrie didn't write it (Will D Cobb is credited), but it's a gorgeous song (also covered by Laura Cantrell). And the financial crisis flushed out "The Jolly Banker", a Tweedy-sung folk tune that could have been penned for the Occupy movement.

Listening to volume three, it's clear that many of



these songs were probably held back because they conformed to preconceived opinions about Guthrie. That doesn't make them any less good. The highlight is "Listening To The Wind That Blows", which plays like one of those great broken-hearted Wilco ballads, while placing Guthrie on the shore looking over to "this great and crowded city, where the silver dollar flows". Fans of Uncle Tupelo will also appreciate the bustling pro-union folk of "Chain Of Broken Hearts". And it's interesting to hear Bragg stretching himself, spitting bile like Elvis Costello on "Give Me A Nail", or crooning against droning pipes on "Go Down To The Water".

Bragg contends that *Mermaid Avenue* refashioned Guthrie's reputation, establishing him as the first alternative songwriter. Certainly,

it underlines his rebel spirit. It also displays the durability of his lyrics. These songs, rehydrated after 50 years, sound bright and timeless. For Bragg, the project had obvious benefits. He is now firmly established as the torch carrier for Guthrie's radical, playful spirit. For Wilco, *Mermaid Avenue* represents a high point in the relationship between the late Jay Bennett and Jeff Tweedy. Bragg suggests these LPs contain some of Bennett's finest work. Certainly, it's hard to argue with the way his organ brings a note of solemnity to the epic "Remember The Mountain Bed". It sounds like a hymn, a poem, a serenade. Like nothing you'd expect from Woody Guthrie.

EXTRAS: Albums available for individual 7/10 download. Box includes *Man In The Sand* doc, and booklet with intro by Nora Guthrie.

Q&A

Billy Bragg



What was the original idea?

Nora (Guthrie) wanted to make Woody into a three-dimensional character. Her concern was that he'd become an icon, almost like you couldn't get to the real man.

She felt the lyrics in the archive said more about Woody than "This Land Is Your Land".

So you were writing a biog through his songs?

We were connecting with him. Very few of the songs we chose were written in the '30s. They

were almost all written in the '40s. That means they were written in New York. It's an urban Guthrie. He's not the guy riding the railroads.

It's like Robert Johnson - everyone thinks of the Delta blues, yet he could play any style...

Woody's the same - you always think of Dorothea Lange's photos, *The Grapes Of Wrath*. That was part of Woody, but... are you familiar with *On The Town*? Sinatra and Gene Kelly in 1948. They chase some women out to Coney Island. Woody lived there in 1948. So, yes, put him in *The Grapes Of Wrath*, but put him in *On The Town*, too. That's what Nora was talking about - the Woody Guthrie who wanted to make love to Ingrid Bergman on the slopes of a volcano. *INTERVIEW: ALASTAIR MCKAY*

The Specialist

Sandy Denny



Denny: her last three solo albums expanded with home demos, alternate takes and live performances

► THE POSTHUMOUS SANDY DENNY industry is rapidly approaching Nick Drake or Eva Cassidy proportions: following 2010's 19-disc boxset and Thea Gilmore's morbid setting of unfinished lyrics last year, this spring sees a touring tribute show, featuring such disparate fans as Joan As Police Woman, Maddy Prior, PP Arnold and Green Gartside, and now these deluxe two-disc editions of each of her last three solo records, more accessible to the curious would-be Dennyphile than the more exhaustingly compendious collections.

1972's eponymous sophomore release, *Sandy* (9/10), is her finest solo album, building on the breakthrough of *The North Star Grassman And The Ravens*, with songs like "The Lady" confirming her as an authentic auteur in her own right, and the multi-tracked version of Richard Fariña's "Quiet Joys Of Brotherhood" gently pushing the envelope of folk-rock experiment in a way that anticipates Kate Bush's later adventures in Bulgarian choral singing. This edition (EXTRAS: 8/10) now features the most notable second disc, including the full set of a previously unreleased, nervy, gripping 1973 show in Denver, originally broadcast on radio, including a version of Fotheringay's "John The Gun", plus the only live

performance of "At The End Of The Day". 1974's *Like An Old Fashioned Waltz* was a more sophisticated, though no more commercially successful, attempt at

crossover into vaguely nostalgic Carole King territory, featuring a handful of beautiful originals, notably "Friends" (supposedly inspired by Pete Townshend) and including versions of The Ink Spots' "Whispering Grass" and "Until The Real Thing Comes Along". It's augmented here (EXTRAS: 7/10) by some less polished alternate takes without strings, a couple of great live versions of "Solo" and a performance of "Whispering Grass" from Dutch TV.

The final album, 1977's *Rendezvous*, was a concerted attempt to market Denny as a mainstream rock act, by way of covers, including a hard-rocking take on Richard Thompson's "I Wish I Was A Fool For You", a lovely version of "Silver Threads And Golden Needles", and, rather less successful, "Candle In The Wind". This edition (EXTRAS: 6/10) now includes the original composition "Still Waters Run Deep" that was dropped in favour of

Elton, plus an eerie, almost *Wicker Man*-ish choral version of her slightly over-egged Vaughan Williams homage, "All Our Days".
STEPHEN TROUSSE



TERRY RILEY A Rainbow In Curved Air (reissue, 1969) ESOTERIC

A cosmic classic, remastered for a New Age

When crate-digging explorers have worked their way through the annals of Krautrock, Terry Riley is often the man they

turn to next. With good reason: in the mid-'60s, the Californian Riley formulated a hypnotic blend of tape manipulation, Eastern drone, proto-electronica, jazz, the classical avant-garde and psych that continues to have a transformative power. The trail of influence leads from "Baba O'Riley", via *Tubular Bells*, to newer underground types like Matmos and White Rainbow, though plenty of Riley's best albums, notably *Persian Surgery Dervishes* (1972) and *Descending Moonshine Dervishes* (1975), remain hard to find. Esoteric have perhaps wisely zeroed in on his canonical late-'60s recordings for reissue: 1968's exuberant group experiment, *In C*; and the following year's solo masterpiece, *A Rainbow In Curved Air*. The two long pieces on the latter – "A Rainbow In Curved Air" itself, and "Poppy Nogood & The Phantom Band" work brilliantly as synthesised equivalents to the morning and evening ragas of Indian classical tradition. Consequently, the title track is a sparkling flurry of layered and looping keyboards, an ecstatic salute to the sun, propelled by the tabla-like rattle of a Middle-Eastern goblet drum. "Poppy Nogood...", meanwhile, is slower, more meditative, anchored by the extended drones of Riley's tape-delayed soprano sax and designed to soundtrack all-night happenings. Now, though, *A Rainbow* is a classic in any context, blissfully unmoored from the cultural connotations of its era.

EXTRAS: None.
JOHN MULVEY



TALK TALK Spirit Of Eden (reissue, 1988) PARLOPHONE

Post-rock metaphysical masterpiece reissued

Arriving at *Spirit Of Eden* after negotiating the first three Talk Talk albums (*The Party's Over*, *It's My Life* and *The Colour Of Spring*,

all also reissued without extras) is like discovering that a clearly defined road has petered out into a barely discernible path in the woods. The trio's journey from peppy synth-poppers to organic post-rockers peaked on this magical, mythical record. Full of space and unhurried rhythm, *Spirit Of Eden* (1988) stitches pastoral jazz, contemporary classical, folk, prog rock and amorphous blues into a single musical tapestry. It's essentially one long English spiritual, though "I Believe In You" stands out, coming closest to *The Colour Of Spring*'s warm, melodic soulfulness. "Eden", meanwhile, echoes VU's "Heroin" as it rises to its climactic chorus. The preoccupations of these six tracks may be overwhelmingly metaphysical, but there's no lack of flesh, blood and musical muscle. Wild crashes of noise punctuate the drifting atmospheric: Mark Feltham's powerful harmonica on "The Rainbow"; "Desire"'s loping bass groove; several abrasive guitar squalls. On top of it all Mark Hollis sings his opaque poetry with unsettling intensity, the meaning always just beyond easy reach. But then part of the enduring appeal of this uniquely beautiful work is its refusal to yield its secrets, compelling you to return over and over again.

EXTRAS: None.
GRAEME THOMSON



TANGERINE DREAM
The Virgin Years (1977-1983)

EMI

Boxed set of ambient avatars' 'difficult' years
After a hugely influential run of early '70s albums,

7/10

Tangerine Dream's subsequent output was less persuasive. Symphonic live document *Encore* (1977) was the last album to feature the Germans' classic electronic trio of Edgar Froese, Chris Franke and Peter Baumann, the latter opting to go solo soon after. This five-disc, seven-album set wisely omits the resulting *Cyclone*, an awkward experiment with vocals, in favour of '79's *Force Majeure*, an artful mix of synthetic textures and acoustic filigree, the band beginning to sculpt a smoother, more melodic sound. Best of the bunch is *Exit* (1981), a beauty of Cold War paranoia, broody synths and relatively concise songs. Some tunes, like "Network 23", even start shimmying towards the dancefloor. At their best the Dream were explorative and complex, though a little too often here (as on '80's *Tangram*) they seem content to chip away at their own legend like pale new age imitators. *Wide Eagle* (1982) is better, largely down to "Mojave Plan", a lovely 20-minute suite with the Munich Philharmonic. And while the same year's *Logos* is a less than gripping live LP, Virgin swansong *Hyperborea* points to the crisp warmth of the Hollywood soundtrack work that came to define their late '80s career.

EXTRAS: 1977 single edits of "Monolight" and "Hobo March", plus 1981's "Beach Scene" and its B-side, "Burning Bar".

ROBHUGHES



VARIOUS ARTISTS
Golden Gate Groove: The Sound Of Philadelphia Live In San Francisco 1973

SONY

8/10

Lost tapes of a one-off Philly Soul showcase
In July 1973 Gamble and

Huff, the producers, songwriters and founders of Philadelphia International Records, attended a four-day industry conference in San Francisco. In a bid to boost their label's profile, they put on a concert in the plush environs of the Fairmont Hotel featuring their brightest stars, including The Three Degrees and The O'Jays, along with their 35-strong house band MFSB (Mother, Father, Sister, Brother). Having been filed away and forgotten, the recording has finally been given a release 40 years later. The show finds MC Don Cornelius on laconic form, introducing Melvin & The Blue Notes as entertainers who took the material they were given and "attacked it like starving men who had been on a desert for 400 days". Indeed it's Melvin & The Blue Notes, with the help of Teddy Pendergrass, who most effectively showcase the smooth Philly sound, performing "If You Don't Know Me By Now" with a spoken-word interlude in which Pendergrass daydreams of disguising himself as the milkman to visit his lady love "and leave four quarts instead of two". But the real showstopper here is the orchestral jazz-and-funk splendour of MFSB's performance of their own "T.S.O.P." ("The Sound Of Philadelphia"), weeks before its official release. It's unlikely we'll see their kind again.

EXTRAS: None.
FIONA STURGES

COMING NEXT MONTH...



Americana is something we've always had a soft spot for here at the *Uncut* album section. The music's dusty authenticity, its literate fusion of folk-blues and

country rock has historically had the effect of making us feel like we're riding horseback in fringed jackets, even as we make our way to the retail park in walking trainers and high-TOG fleece.

Next month, however, we can salute not just Americana the concept, but *Americana*, the album - a raucous new effort from one of this magazine's favourite pairings: **Neil Young and Crazy Horse**. This time out, the ensemble take on folk/trad songs like "Gallows Pole" and "She'll Be Coming Round The Mountain" - and even the UK national anthem. In the section, we'll also be checking out new work from the repurposed **Dexys**, and **Banga**, the fabulously titled new one from legend **Patti Smith**. We'll negotiate the sprightly prog-disco of **Hot Chip**, and revel in even more top-quality canyon vibes courtesy of the supermellow dudes and Jonathan Wilson-associates **Beachwood Sparks**. Over among the Doric columns of the "Archive" department, meanwhile, we'll be checking out the remastered **Ziggy** edition by **David Bowie**. Until then, hang on to your hats - and, indeed, yourselves.

JOHN_ROBINSON_101@FREELANCE.IPCMEDIA.COM



MOE TUCKER
I Feel So Far Away: Anthology 1974-1998

SUNDAZED



Velvet shadows: brilliant outsider rock from the drummer least likely

8/10

As literally the driving force behind the Velvetts, Tucker

was a minimalist in an age of excess, the perfect drummer for the group's daring-do. Still, despite her sublime vocal on "After Hours", revealing a guileless singing voice, one might be excused for not expecting a post-Velvets solo career. Yet here it is, 30 mostly electrifying tracks, lo-fi efforts originally scattered over many 45s, EPs, and LPs on tiny labels like Trash. It's a weird mix, gleefully amateurish in places, very punk, with fans like Jonathan Richman and Thurston Moore pitching in. Numerous remakes from her old band - "Heroin" and a hushed "I'm Waiting For The Man", especially - come on like the Velvetts in miniature, all aggression turned sideways, and bump up, in bizarre juxtapositions, against faithful Spector covers ("Then He Kissed Me") and early rockers like "Around And Around", Tucker playing all instruments. By the late '80s/early '90s, Tucker was finding her voice, writing spunky garage-rock filled with working-class rage. The blue-collar concerns of "That's B.A.D.," with trademark trashcan rhythms, and "Fired Up", Lou Reed providing some lethal lead guitar smudge, beam through to 2012 loud and clear. Then there's "Chase", an eight-minute monster with Sonic Youth, which picks up where *White Light/White Heat* left off. Ignore at one's peril.

EXTRAS: None.
LUKE TORN



VARIOUS ARTISTS
The Minimal Wave Tapes Volume Two

STONES THROW

7/10

NY label's second survey of primitive synthpop
The first volume of Veronica Vasicka's *Minimal Wave Tapes* was one of two high-

profile 2010 comps to shine a light on the world of early-'80s bedroom electronics, bringing to wider attention a spree of obscure European and North American lo-fi acts who, independently of each other, struck a pose between naive OMD pop and Throbbing Gristle's industrial swagger. Like most things, the scene thrives online, as does the market for lavish new vinyl editions of, say, home demo cassettes once handed out in Warsaw in 1981 in a run of 25, the performers' incompetence often flattered by nostalgia. Since 2005, Vasicka's Minimal Wave label has uncovered, polished and reissued plenty of these gems, and her healthy release schedule shows the seam has almost limitless depth. Having prepared the ground, she's able to take more risks with *Volume Two*'s outsider synth types, mixing the contemporary (Felix Kubin, Antonym) with bullish new wave from Greek duo In Trance 95, Italy's Ruins and London's Hard Corps - "Dirty", included here, was a Peel favourite in '84. Surprises, perhaps, are harder to come by this time, but a good tune always stands out: Subject's "What Happened To You?" evokes an electronic Felt, while Class Info's "Out Of Line" is Duran Duran if they'd lived on bread and water. For these unknown acts from yesteryear, the big-time starts today.

EXTRAS: None.
PIERS MARTIN

SUBSCRIBE TODAY AND GET 2 YEARS FOR THE PRICE OF 1

- SAVE UP TO 50% ON THE FULL PRICE
- ENJOY GUARANTEED HOME DELIVERY EVERY MONTH
- RECEIVE A FREE CD EVERY MONTH
- NEVER MISS AN ISSUE

Subscribe now at uncutsubs.co.uk/plug6 or call 0844 848 0848 quoting code 14M

Lines are open between 8am and 9pm, 7 days a week.

Offer closes 30.06.2012



FROM THE MAKERS OF **UNCUT**

SPRINGSTEEN

THE ULTIMATE MUSIC GUIDE



The essential guide to the most inspirational
rock star of the last 40 years



DOWNLOAD CHAPTER 1 OF 5 FOR FREE

FREE
DOWNLOAD



Archive features
from 1974 onwards



A sample of every track,
from every album



An in-depth look at every
album, including Wrecking Ball



Stunning photography from
all eras of The Boss



THIS MONTH: | DINOSAUR JR | WAR HORSE | THE WICKER TREE



George Harrison (seated, left) listens to a playback with Badfinger's Pete Ham in the control room of the Apple Studio, London, September 30, 1971

STRANGE FRUIT

The Beatles' Apple Records

SEXY INTELLECTUAL

Unearthing the rotten core of the Fab Four's infamous label



8/10

"WESTERN COMMUNISM," Paul McCartney called it. Was there ever a better example of what happens when hippy ideals meet capitalism and it all goes wrong (apart, possibly, from Virgin Trains)? Apple began life as a clothes shop and ended it as a lawsuit – we're not counting whatever global entity it is that sanctions remix albums,

Las Vegas musicals and playalong video games – and along the way it encompassed farce, tragedy and a lot of music. This DVD begins unpromisingly with library music, a clichéd voiceover ("1967 was the year of the Summer Of Love" and all that), and an unsurprising lack of Beatle input, but suddenly leaps into excellence.

There are interviews with everyone from Apple recording artist Jackie Lomax (whose "Sour Milk

Sea" remains a great lost single) to staffer Tony Bramwell (excellently snuffy about the pissed and stoned Apple press office). David Peel is here, an unexpected counterculture survivor. More poignantly, so are two of Badfinger, the band whose career deserves (and has) its own documentary. Talking heads are relevant and informed, there is decent archive – and even some Beatle and related music. Best of all this is a really long DVD. While it avoids some of the more anecdotal moments – we don't get tales of Hell's Angel incursions or visits from Jesus – we do get all the ins and outs of the label, the gen on which Beatle was up for working with which act (brilliantly, while George signs the Krishnas and Paul brings Mary Hopkin, it's Ringo who's responsible for acquiring classical one-off John Tavener) and why they later couldn't be arsed.

There's a wealth of detail here. Badfinger's Joey Molland still chuckling over the time George got narky when Molland laughed at him messing up a guitar part. Elephant's Memory still fed up with John Lennon's second-rate production of their Apple album. Paul's keenness to make Mary Hopkin into an all-round family entertainer when

she wanted to be a proper folkie. There's sharp analysis – Lennon may have called Apple a drain on Beatles money, but it's suggested that much of the label's expenditure was on his and Yoko Ono's side-projects. There are slabs of music from Yoko's amazing *Fly* LP, Jackie Lomax's *Is This What You Want?*, Radha Krishna Temple's "Govinda", and a host of excellent product; they may have failed some of their artists chartwise, but Apple's A&R was often superb (although there is also some early James Taylor, all tank top and Toblerone-thick vocals, getting ready to ruin the '70s for someone).

Best of all, it's fairly objective. If you want to watch a litany of idealism-bashing stories about rich pop stars being ripped off, The Rutles did that brilliantly. But if you want to see people who were there – and, for once, not the usual suspects, but people who knew what it was like to not want to go into an increasingly bad environment, people who experienced first-hand the mixed blessing of hands-on intervention by a Beatles – then this is the place to go. What you leave this DVD with is an understanding of the sheer Catch 22-ness of it all – the greatest band of all-time think your music is great, but signing to their label may end your career. (Badfinger's Ron Griffiths notes both the threat and the promise in McCartney's title for the song he gave them, "Come And Get It"). *Strange Fruit* may be a documentary about a record label, but it's fitting, sad and beautiful that it ends with the only song about a record label that can make you cry, Badfinger's gorgeous "Apple Of My Eye".

DAVID QUANTICK

EXTRAS: Biographies. Extended interview with 5/10 Brute Force!



DINOSAUR JR
Bug: Live At 9.30 Club - In The Hands Of The Fans
MYD VISUAL

6/10

J Mascis and co, live in DC
Your options for a Dinosaur Jr DVD are, by the group's very nature, rather limited. Featuring, in J Mascis and Lou Barlow, two of alternative rock's most taciturn and downbeat

individuals, the probability of scintillating yarns or backstage decadence must be considered unlikely. Sensibly, then, the bulk of *Bug* concerns the live playing of their 1988 record, filmed by six fans under the watchful eye of director Dave Markey (*The Year Punk Broke*). No tantrums, just Barlow shaking his mop and Mascis in his favourite place, between a Marshall stack and a box of guitar pedals.

EXTRAS: Interview, chaired by Henry Rollins; 5/10 interview with fans. **LOUIS PATTISON**



FREUD
TRANSITION DIGITAL MEDIA

7/10

John Huston's intense (ly weird) biopic
Long unavailable, Huston's 1962 movie is ripe for rediscovery, and not merely as companion to David Cronenberg's recent *A Dangerous Method*. Scripted by an uncredited Jean-Paul Sartre, the focus is the period during which Freud

(a fever-eyed Montgomery Clift) formed his controversial breakthrough theories, a quest Huston mounts like some Gothic Victorian detective story. Shot in black and white, with Jodorowsky-esque dream sequences depicting the psychoanalyst's journey into uncharted mental underworlds, nevermind the Cronenberg film: a double bill with David Lynch's *The Elephant Man* is in order.

EXTRAS: None. **DAMIEN LOVE**



HUGO
ENTERTAINMENT IN VIDEO

7/10

Marty's sumptuous 3D kids' flick
However incongruous the notion of Scorsese making a 3D children's film first sounded, behind its 1930s Parisian story-book setting, this semi-factual fairy tale about an orphan enchanted by the dreamlike allure of cinema's golden age has

clear autobiographical parallels for the director. Asa Butterfield is a little colourless in the title role, but the scenes featuring Ben Kingsley as silent movie pioneer Georges Méliès, recreating his groundbreaking early works as steampunk spectacles, compensate. Featuring an ensemble cast including Ray Winstone and Christopher Lee, *Hugo* won five Oscars – although it lost Best Picture to the thematically similar *The Artist*.

EXTRAS: Four documentaries. 5/10 **STEPHEN DALTON**



THE STORY OF ROCK'N'ROLL COMICS

WIENERWORLD

6/10

A look at the infamous rock history strips
This short, amateurish but intriguing documentary by Ilko Davidov tells the story of *Revolutionary Comics*, formed when Todd Loren began dramatising bands' life stories in comic form.

While some were happy with this – Gene Simmons and Jerry Garcia lent their support – others sent in the lawyers, making Loren an unexpected defender of free speech when he went to court against *New Kids On The Block*. Loren, whose iconoclastic attitude pissed off half the comics industry, was later murdered in 1992. The case was never solved – although serial killer Andrew Cunanan was a suspect.

EXTRAS: Bonus features, extended interviews, news clips. **PETER WATTS**



WAR HORSE

DREAMWORKS

7/10

Daring but disjointed stage play adaptation
Steven Spielberg's latest, about a farmer's son following his beloved horse onto the battlefields of World War I, manages to touch base with two usually separate strands of his filmmaking. Early scenes of boy (Jeremy Irvine) bonding

with beast invoke *ET*, while the second half revisits the brutality of *Schindler's List* and *Saving Private Ryan*. It's not the most seamless change of tone, but the director's storytelling skills hold things together, although 20 minutes could be shaved off the two-and-a-half-hour running time. There's good work from Emily Watson and David Thewlis, but what stays in the mind are the battle sequences.

EXTRAS: Minimal featurettes suggest a future Special Edition. **TERRY STAUNTON**



THE WICKER TREE

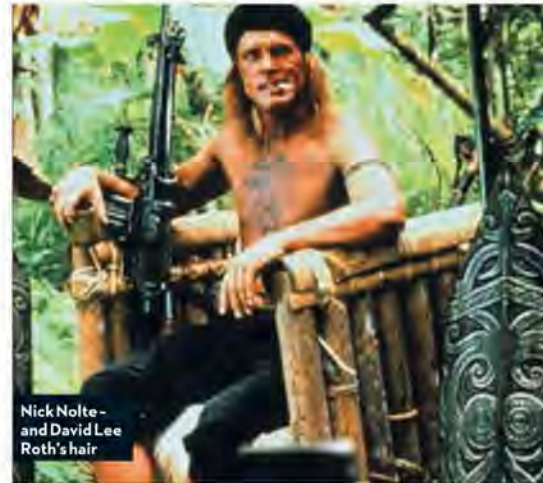
ANCHOR BAY

6/10

Wicker Man director's bonkers follow-up
Of course, it's not the unique original, but only the most churlish *Wicker Man* cultist could begrudge Robin Hardy's return to the pagan place. A script he's been trying to film for years (and, in 2006, published as a

novel, *Cowboys For Christ*), it's not a sequel so much as a broad, knowing retelling: in a remote, sunny part of Scotland, two young American Christians encounter a community following a religion far older. Amping up the humour, it can be ungainly, but there's a rare dottiness, and, in places, some old eeriness stirs – plus a totemic Christopher Lee cameo. Slyer than Neil LaBute's *Wicker Man* remake, anyway.

EXTRAS: Making Of, deleted scenes, trailer. 6/10 **DAMIEN LOVE**



Nick Nolte and David Lee Roth's hair

FAREWELL TO THE KING

SECOND SIGHT



6/10

Apocalypse Now revisited
John Milius wrote the original treatment, based on Conrad's *Heart Of Darkness*, that multiple revisions later became the screenplay for *Apocalypse Now*. Unhappy with what Coppola finally brought to the screen, Milius in many ways re-tooled what he had previously written for 1989's *Farewell To The King*, a film he intended as an

epic adventure in the tradition of *Lawrence Of Arabia* and *The Man Who Would Be King*, both of which are heavy-handedly referenced in a script top-loaded with allegory and mythic allusion.

With the Allies re-taking the Pacific, a plucky Brit commando, wanly played by Nigel Havers, parachutes into the deepest jungles of Borneo to enlist the indigenous warrior tribes in the war against the retreating Japanese. The tribes, however, previously always up for a scrap, are committed to peaceful neutrality under the leadership of their king, Learoyd, an American deserter, played by Nick Nolte in a sarong and David Lee Roth's hair.

Learoyd has walked away from the war and wants no further part in it. Until, that is, the dastardly Japanese shoot up his village, at which points he becomes a growling, ill-tempered killing machine. His condition for entering the fray is a guarantee that his people will afterwards be left in peace, a promise that's made to him in full knowledge by the Allied command that it will be broken as soon as the Japanese are destroyed, when Learoyd in their scheme will be executed for desertion.

The inadequate realisation of the film's robust thematic premise is due partly to the ill-advised intervention of Steven Spielberg, who persuaded a reluctant Milius to cut around 30 minutes from his original two-and-a-half-hour edit with predictably incoherent results. A fully restored version may have made greater sense of Milius' obsessions with the entry into legend of noble heroes. Here we get only fragments of that film, confused hints of the sadly surrendered dramatic grandeur Milius intended.

EXTRAS: None. **ALLAN JONES**

Films

BY MICHAEL BONNER

THIS MONTH: A Norwegian crime drama, high-end martial arts, a cult indie popster, the Cockney Rejects and Chris Rock

Headhunters The Scandinavians have got it all sewn up, really. In between the end of Series One of *Borgen* and BBC trailers for *The Bridge*, the Duchess Of Cornwall appeared on newspaper front pages photographed while on a royal visit to Norway with actress Sofie Gråbøl, who plays *The Killing*'s DI, Sarah Lund. For his first TV role since *The Sopranos*, Steven Van Zandt has been cast in *Lilyhammer* as a New York mobster who enters a witness relocation programme in – where else? – a Norwegian town, Lillehammer. Culturally, we have moved on from selling hippy wigs in Woolworths; you can now download the pattern for Lund's sweaters from the *Radio Times* website.

Among Scandinavian crime novelists, Jo Nesbø has his place assured at the top table alongside Henning Mankell and Stieg Larsson. A Hollywood adaptation of Nesbø's novel, *The Snowman*, is to soon be directed by Martin Scorsese. Meanwhile, *Headhunters* arrives after a record-breaking run in Nesbø's native Norway. Like Larsson, to whom he's often compared, Nesbø is king of the airport pot-boiler. So while director Morten Tyldum's film of *Headhunters* has the stylish look of a high-end Hollywood thriller (think David Fincher's remake of *The Girl With The Dragon Tattoo*), the story itself is touched with the daft stick.

Channelling something of the young Steve Buscemi – pale skin, buggle eyes, potentially interesting hair – Aksel Hennie plays diminutive recruitment consultant-slash-high-end art thief Roger Brown, pitted against *Game Of Thrones*' Nikolaj Coster-Waldau. With his lustrous hair and Viking jawline, Coster-Waldau looks like the kind of dude who'd have been well cast in *Dynasty* as the philandering heir-in-exile to a fictional European principality. Here, he's a bundle of well-groomed nastiness: a former mercenary, he goes up against Roger, superficially over a painting by Rubens. Poor Roger is subjected to all manner of humiliations as he attempts to stay alive – he is shot, stabbed, driven off a cliff and has GPS transmitters planted in his hair. At one point, he is forced to hide from his pursuer in a latrine and subsequently makes his escape – covered in shit – on a tractor. But it is no less plausible than a Bond film, or David Fincher's *The Game*, a film it increasingly resembles in its depiction of a successful man who has his entire world systematically dismantled.

► **The Raid: Redemption** is silly in its own way, too. But you have to admire the technical skill

"I'm completely obsessed with being famous"; Lawrence shops for some bargains



Lawrence was "bitterly disappointed" Denim never broke through. "If I could just meet Kate Moss," he sighs wistfully

on display here. Made by Gareth Evans, a Welshman living in Indonesia, *The Raid: Redemption* took a year to film, so slow and painstaking were the highly choreographed fight scenes to shoot. This is basically a genre mash-up – part John Carpenter B-movie, part high-concept action thriller, mostly a martial arts kick-em-up. If this had come out 10 years ago, it would have carried a "Presented By Quentin Tarantino" slug. Iko Uwais – in real life, a former delivery man for

an Indonesian phone company – plays Rama, part of a special forces team assigned to bring down a crime lord holed up on the top floor of a 15-storey apartment block in the slums of Jakarta. It's the kind of heavy-shit assignment you imagine even Ross Kemp and the *Ultimate Force* crew would struggle to pull off. The crime lord, Tama, looks a bit like an Asian Harvey Keitel in his *Smoke/Blue In The Face* period. "Pushers, gangsters, killers. They all treat him like a god," we discover. Early on, he goes at some guy with a hammer. Inside the block, the special forces team are picked off one by one, floor by floor, by Tama's hardcore dudes. Complementing his patient, meticulous filmmaking, Evans shot *The Raid: Redemption* in sensationally detailed high-definition, so you can see really clearly the damage, say, a fluorescent lighting tube causes when rammed into someone's neck. It's inventive, too, and Evans appears sensitive enough to the demands of Silat – his favoured martial art – to let Uwais and his other key performer, Yayan Ruhian, do their thing with fists and feet.

Reviewed this month...



HEAD-HUNTERS
Director Morten Tyldum
Starring Aksel Hennie, Nikolaj Coster-Waldau
Opens April 6
Certificate 15
6/10



THE RAID: REDEMPTION
Director Gareth Evans
Starring Iko Uwais, Donny Alamsyah
Opens May 18
Certificate 18
8/10



LAWRENCE OF BELGRAVIA
Director Paul Kelly
Starring Lawrence
Opens May 2
Certificate 15
8/10



EAST END BABYLON
Director Richard England
Starring Jeff Geggus, Mick Geggus
Opens June tbc
Certificate 18
7/10



2 DAYS IN NEW YORK
Director Julie Delpy
Starring Julie Delpy, Chris Rock
Opens May 18
Certificate 15
7/10



► **Lawrence Of Belgravia** If there is one person least likely to be found brushing up on his martial arts skills, then it's Lawrence, the idiosyncratic creative presence behind Felt, Denim and Go Kart Mozart, and the focus of Paul Kelly's excellent documentary. Kelly – whose previous credits include assorted film projects for Saint Etienne, the band managed by his brother Martin – spent eight years filming Lawrence. The film begins with Lawrence's eviction in 2006 from a flat in Belgravia and ends on a more positive note, as he prepares for the release of the latest Go Kart Mozart album, *On The Hot Dog Streets*. As it is sympathetically presented to us here, Lawrence's great tragedy is the chasm between his ambition and his commercial achievements. "I'm completely obsessed with being famous," he admits drolly early on. "I crave it more than anything. The day I don't have to go on the tube anymore is the day I fucking celebrate." He admits Felt achieved much critically, but "commercially, it was a disaster". He was "bitterly disappointed" Denim never broke through. "If I could just meet Kate Moss," he sighs wistfully at one point.

There is a deeper tragedy, too, beyond the lack of a hit record: his homelessness and brief shots of methadone bottles worryingly signal a personal life in downfall. If there wasn't a film crew around, you could be forgiven for wondering whether a concerned operative from the social services would put Lawrence on some kind of 'at risk' register.

But let's not look at this as a film about expectations thwarted, but rather take it as a celebration of Lawrence's singular vision. After all, such is his dedication to his music that he breezily admits he has chosen "the group"

over personal friendships. Such is his firm grasp on aesthetics, you can perhaps forgive his lack of understanding of how the real world functions.

► **East End Babylon** Paul Kelly's documentary arrives along with a resurgence of interest in Lawrence's career. You'd assume that the makers of *East End Babylon* are hoping that their film will prompt a similar rediscovery of its stars, the Cockney Rejects. The model here is *Oil City Confidential*, Julien Temple's excellent documentary that did much to enhance the reputation of Dr Feelgood. In fact, *East End Babylon* is directed by Richard England, Temple's executive producer on *Oil City Confidential*. But unlike Dr Feelgood, history has not been so kind to the Cockney Rejects. As key players in the Oi! movement, they are tarred by association with far right groups and football hooliganism and, in a show at Birmingham's Cedar Club in 1980, can claim the dubious honour of playing one of the most violent gigs ever documented.

England does a very French thing by exploring the psychogeography of the Rejects' native Canning Town, from the extensive bombing campaign during the Blitz to the slow running-down of the docks during the '70s. "In the 19th Century, there was a saying: 'Never enter the East End without a loaded gun, and never, ever go there alone,'" begins the opening voiceover from frontman Jeff Geggus. "Back in the 1970s, they may well have been saying that about our gigs." As Jeff Geggus, his guitarist brother Mick and assorted bandmembers, friends and family tell it, Canning Town was a "city of thieves". Jeff Geggus claims that Parcelforce won't deliver there for fear of hijacking. "You could imagine Jack Regan and Carter down here every fucking day," he continues. "They would have had a fucking field day chasing villains." West Ham, boxing and music provide escape. Today, the Geggus brothers – both of them big men – are clearly calmer than they were in their youth. There's something quite amiable about Jeff, in his swearsy, slightly unsettling way, and the documentary is littered with some brilliant snatches of dialogue. Understandably, the Geggus brothers do a fair job of distancing themselves from their right-wing following. The music is a bit iffy, but all the same, as a snapshot of a subculture, it's a fascinating film.

► **2 Days In New York** A welcome, if unexpected, sequel to 2007's much-admired indie rom-com *Two Days In Paris*, this finds Julie Delpy's Marion now living in New York with a new partner, played by Chris Rock, and enduring a 48-hour visit from her Falstaffian father, sister and sister's boyfriend – nutjobs all. The original film (which Delpy also wrote and directed) riffed on Delpy's performance opposite Ethan Hawke in the great Richard Linklater romances, *Before Sunrise* (1995) and *Before Sunset* (2004). It was influenced, too, by Woody Allen – a reference that seems more pronounced now the action is transposed to the sophisticated loft apartments of New York. Indeed, both Delpy and Rock wear big, Woody-sized glasses, discussions about sex are never far away and Rock's character is called "Mingus": filmmaking doesn't get much Woodier than that. Rock, incidentally, is very good as the straight man, made increasingly exasperated by the eccentricities of his French house guests. The first hour is deft and breezy, with some good jokes at the expense of linguistic misunderstandings. The final third of the film, though – including a strange cameo from Vincent Gallo, playing himself – doesn't quite hit the mark. Still, this was a pleasant enough 90 minutes checking in with Marion once again.

Also out...

AMERICAN PIE: REUNION

OPENS MAY 2

Why is this happening? Actors we've largely forgotten exist get back together to reprise some piss-poor knob gags. Thanks!

DINOTASIA

OPENS MAY 4

"We have now returned to a world where life and death are locked in a merciless struggle." Werner Herzog narrates dinosaur doc. Aces!

JUAN OF THE DEAD

OPENS MAY 4

Cuban zombies! An epidemic of the undead breaks out in Havana. Is it a US-backed plot to overthrow Castro? We doubt it.

SAFE

OPENS MAY 4

Is there no-one Jason Statham won't scrap with? Here he takes on the triads, Russian mafia and a bunch of corrupt cops, in order to protect a wee Chinese girl.

DARK SHADOWS

OPENS MAY 11

Based on a '60s US soap about vampires in Maine. Remade by – who else? – Tim Burton. Starring – who else? – Johnny Depp.



JEFF, WHO LIVES AT HOME (above)

OPENS MAY 11

After *The Muppets*, Jason Segel can do no wrong. Here, he's living at home with mum Susan Sarandon in this comedy from the Duplass brothers.

THE DICTATOR

OPENS MAY 18

Sacha Baron Cohen's latest – this time, he's playing the ruler of a Middle Eastern country who comes to America.

THE LIFE AND DEATH OF COLONEL BLIMP

OPENS MAY 18

Powell and Pressburger's 1943 epic, here given a spruce up by the dudes at the BFI and on tour nationwide. Do go see it. It's brilliant.

MEN IN BLACK 3

OPENS MAY 25

Will Smith and Tommy Lee Jones are back, this time saving Earth from *Flight Of The Conchords'* Jemaine Clement.

MOONRISE KINGDOM

OPENS MAY 25

Wes Anderson returns to active service, this time with Bruce Willis and Ed Norton joining regulars Bill Murray and Jason Schwartzman.



DRINK ICE COLD



See our websites: www.jagermeister.co.uk and www.jagermusic.co.uk

For all UK enquiries www.cellartrends.co.uk

www.facebook.com/jagermeisteruk

100ml of Jägermeister contains 3.5 units of alcohol and 251 calories



Books

BY ALLAN JONES

THIS MONTH: An Allman Brother's chronicle, the history of British indie and two dark, masterful rural tales

GREGG ALLMAN HAS yarns aplenty to tell in his lively autobiography, *My Cross To Bear*, which starts arrestingly enough with the author drowning in his own blood after an internal haemorrhage as recently as September 2011. In the many colourful pages that follow, the reader will go on to become quite the expert on Gregg's medical history, as he is serially treated for multiple addictions, the ravaging effects of years of narcotic and alcohol abuse and the accumulated wear and tear of a life spent mostly on the road – 300 gigs a year a typical annual schedule for The Allman Brothers, the band formed by his older brother Duane, as they worked their way from bar band obscurity in Florida to become for a time the biggest group in America.

The original lineup, we are reminded, was a true brotherhood that was fractured eventually by death, drugs and their own phenomenal success. Duane's fatal 1971 motorcycle accident just as the *At Fillmore East* live album was taking off was a blow they were still reeling from when bassist Berry Oakley was killed in a similar accident a year later. The band had always done a lot of drugs – pot and acid giving way early to heroin and cocaine – and collective grief was an excuse to do more. By the time they toured to promote their next album, the multi-million-selling *Brothers And Sisters*, they were beginning to self-destruct. "Everybody was doing something," Allman recalls, "and some of us were doing everything."

As far as Allman's now concerned, the excesses of the *Brothers And Sisters* tour were ruinous and absurd. They leased their own Boeing and were welcomed aboard for the first time with the message "WELCOME ALLMAN BROS" spelled out in cocaine on the bar. After 41 shows in some of America's biggest venues, the band were no longer speaking to each other, their recriminatory bitterness exacerbated by the money they'd blown on the tour, millions of dollars squandered on drugs and needless luxuries ("even our roadies had roadies").

As soon as the Allmans split, the narrative momentum of *My Cross To Bear* falters. There are amusing recollections of Allman's turbulent marriage to Cher (or "General Patton", as he calls her in a wry aside), but the various ABB reunions and tales of ill-health that populate the back end of the book lack the general spark of earlier chapters.

➤ Ron Rash's *The Cove* is his follow-up to the best-selling *Serena*, a brilliant examination of rapacious capitalism, uncompromising greed and deranged passion that combined to startling effect elements of *Macbeth* and *There Will Be Blood*. At first, *The Cove* seems more modest in scope and



Gregg Allman: "Everybody was doing something, and some of us were doing everything..."

ambition, beautifully written but somewhat slight. Laurel Shelton lives with her brother Hank, a WWI veteran recently returned maimed from the trenches, in the cove of the book's title, a gloomy place in a remote part of North Carolina. Laurel is thought to be a witch, the cove itself cursed, and she is shunned by the local community. Laurel and Hank take in a mysterious stranger, a mute and distant man upon whose arrival darker narrative currents begin to stir. Quickly, *The Cove* becomes a grippingly wrought parable about prejudice, envy, muddled patriotism, self-righteous insularity and mob hysteria whose contemporary relevance is palpable but not overheated.

➤ Richard King's *How Soon Is Now?* is an exhaustively researched 600-page history of the leading labels formed mostly in punk's rowdy wake as an alternative to the mainstream music business, whose principal weakness is that it covers so much already well-trampled ground. The stories of Creation, Rough Trade and Factory have all been well told and King adds little that's new about them. Even at its most familiar, though, *How Soon Is Now?* is a rattling good read and certainly shatters any idea that the labels discussed represented a united coalition, sharing a unanimous indie philosophy. In most instances, about all they had in common was a taste for drugs, managerial incompetence and a talent for spending money they didn't have.

➤ Shalom Auslander's *Hope: A Tragedy* is the most outrageous and provocative comic novel since Sam Lipsyte's deliriously corrosive *The Ask*. Reminiscent of Woody Allen at his most hilariously neurotic, Solomon Kugel is so traumatised by life in all its terrifying aspects he can think of nothing but death, mostly but not exclusively his own. Kugel has recently removed himself from Brooklyn to a rural New York farmhouse with his wife, son and a mother who claims to be terminally ill but isn't dying fast enough for him.

Whatever solace Kugel hopes to find here vanishes when he instead discovers hiding in his attic a hideous foul-mouthed old hag – a drooling and reeking wretch, whose hunchback is deformed testimony to a lifetime spent stooped in such confined spaces. The abysmal creature claims to be Anne Frank, who the world knows via the posthumous publication of her diary, kept during years of hiding from the Nazis in an Amsterdam attic and an international best-seller after her death in Bergen-Belsen concentration camp.

In Auslander's demented version of things, Anne survived the war but has spent the years since in dismal obscurity, pretending to be dead to ensure ongoing sales of her diary, the myth of her martyrdom more commercially appealing than the miracle of her survival. What follows is better read than described, Auslander's lacerating black humour making the reader wince uncomfortably even as they laugh out loud.

Reviewed this month...



My Cross To Bear
Gregg Allman with Alan Light
WILLIAM MORROW
8/10



The Cove
Ron Rash
CANONGATE
8/10



How Soon Is Now?
The Madmen And Mavericks Who Made Independent Music 1975-2005
Richard King
FABER
8/10



Hope: A Tragedy
Shalom Auslander
PICADOR
9/10



SONIC EDITIONS
—Limited Edition Music Photography—

Presents

THE **UNCUT** COLLECTION



25 Iconic images curated by editor Allan Jones, completely refreshed for 2012. Including The Beatles, The Who, Stone Roses, Bruce Springsteen, The Clash, Tom Waits, Iggy Pop, The Rolling Stones, Led Zeppelin and more.

Limited edition prints, individually numbered, hand printed and framed to order, from £45/\$75 unframed or £69/\$109 framed.

Visit www.SonicEditions.com/Uncut

Live

ROCKING IN THE FREE WORLD



SETLIST

- 1 Badlands
 - 2 We Take Care Of Our Own
 - 3 Wrecking Ball
 - 4 Out In The Street
 - 5 Death To My Hometown
 - 6 My City Of Ruins
 - 7 Murder Incorporated
 - 8 Johnny 99
 - 9 Jack Of All Trades
 - 10 Shackled And Drawn
 - 11 Lion's Den
 - 12 Easy Money
 - 13 Waitin' On A Sunny Day
 - 14 Promised Land
 - 15 Apollo Medley - The Way You Do The Things You Do/634-5789
 - 16 American Skin (41 Shots)
 - 17 Lonesome Day
 - 18 The Rising
 - 19 We Are Alive
 - 20 Thunder Road
- ENCORE**
- 21 Rocky Ground
 - 22 Kitty's Back
 - 23 Born To Run
 - 24 Dancing In The Dark
 - 25 Tenth Avenue Freeze Out

BRUCE SPRINGSTEEN

MADISON SQUARE GARDEN, NEW YORK, APRIL 6, 2012

Occupy New York! The Boss crowdsurfs, dances with his mother and brings the gospel of protest back to the Big Apple...

AROUND 45 MINUTES into tonight's three-hour show, as he introduces "My City Of Ruins", Bruce Springsteen begins preaching. "We're here to bring you the news with a beat, with a beat, with a beat," he testifies, like a Pentecostal minister summoning the spirit through his bowels. "We're here to tell you a story," he says, "about hellos and goodbyes, things that leave us and things that remain forever."

Based heavily on The Impressions' semi-secular gospel classic "People Get Ready", "My City Of Ruins" has –

despite its origins as an ode to decaying Asbury Park, New Jersey – become something of a universal hymn of rebirth. Tonight the song transforms into a rousing tribute to departed bandmembers Clarence Clemons and Danny Federici. "Are we missing anybody tonight?" Springsteen asks the assembled flock. "I can guarantee you that if you're here and we're here, they're here too, so raise your voices..."

It may be Good Friday, but there's more to The Boss' sermonising than simple holiday cheer. The dramatic tension at the heart of any Bruce Springsteen concert is the transition

from struggle to uplift, as he and the E Street Band attempt to faithfully portray his world-weary characters while still delivering the catharsis through fist-pumping rock'n'roll that his fans demand. Touring on the back of *Wrecking Ball*, perhaps the most despairing and bitter album of his career, this disjunction is writ even larger than usual. As a way of resolving this tension, Springsteen relies on gospel's ability to communicate both earthly pain and redemption through its physicality and intensity.

The hallmarks of gospel are everywhere tonight: from guest

Quintessential showmen
Springsteen and Steven
Van Zandt, at Madison
Square Garden



vocalist Michelle Moore's admirably subdued melisma on "Rocky Ground"; through the invocations to prayer on "Shackled And Drawn"; to the vivid Biblical imagery of "Lion's Den". The latter is receiving its first live performance in more than a decade, as Springsteen changes the setlist on the fly, sending Nils Lofgren scurrying across the stage to inform everyone of the switch. Springsteen also pays tribute to gospel's secular cousin, soul, with the "Apollo Medley" (a medley of The Temptations' "The Way You Do The Things You Do" and Wilson Pickett's "634-5789"), during which Springsteen ventures some 30 or 40 rows into the audience and crowdsurfs to the stage on his back with arms outstretched.

The Wrecking Ball tour isn't all about the Messiah complex and exorcising demons, though. The "Apollo Medley" provides one of the evening's moments of levity: during his journey into the crowd, Springsteen power-chugs a fan's beer, with at least half of it pouring down the front of his shirt.

While Springsteen and his backing vocalists invoke the language of the church, the E Street Band relies on another tradition to tiptoe the fine line between suffering and triumph: Celtic folk. Indeed,

with the bagpipe pomp of "Death To My Hometown", the deceptively breezy hoedown "Easy Money" and the full-on céilidh stomp of "We Are Alive", for a large part of the concert it sounds as if Springsteen was fronting The Pogues (of course, Shane MacGowan would never have let even a drop of beer pour down the front of his shirt). Although the "anthemic" synths sound schlockier here than on record, when the band get going they create a pretty stirring sound, even when it's just Springsteen and violinist Soozie Tyrell managing to keep 20,000 people rapt with the Dylan-ish spit of "Wrecking Ball".

With at least half of the setlist devoted to music from the past decade or so, the predominance of this sound isn't surprising. As he's got older, on record Springsteen has returned more and more to his folk music roots, not just as a way of channelling Woody Guthrie, but as a way of sidestepping the ravages of time and toil. Playing cavernous venues like "The World's Most Famous Arena" (basketball's equivalent of Wembley Stadium), though, Springsteen has no choice but to use his voice at full throttle. And he still has it when he needs it: singing "Death To My Hometown" with accusatorial rage, roaring through the hook of "Born To Run" with youthful zeal and managing to tap into the same force of nature that drives "634-5789".

While it is a cliché to talk about Springsteen's vim and vigour at 62, masculinity and virility is the subtext of every Springsteen concert, especially in the wake of the defeatist tone of *Wrecking Ball*. Live, though, his righteous rage, sweat and hard work are all front and centre, as is his tender paternalism, pulling a six- or seven-year-old girl from the crowd to sing the chorus to "Waitin' On A Sunny Day" and gently cradling her back to her parents as the song ends. During "Dancing In The Dark" he boogies with his mother, telling her to "Shake that booty, Grandma!"

Springsteen is a quintessential showman and understands the live dynamic better than almost anyone. But he can't be all things to all people, and the tension between his ever more upfront politics and his fans who want him to be an ideology-free working-class hero does simmer over every once in a while. His intro to the bitter "Jack Of All Trades" ("I wrote this song before there was an Occupy movement or any discernible outrage") provokes murmuring and a catcall or two. But everyone is silent during the night's most impressive (and bravest) song, "American Skin (41 Shots)", about the shooting of the unarmed Amadou Diallo by four NYC police officers. In 2000, the Patrolmen's Benevolent Association boycotted his concert at Madison Square Garden as a result of the song and, in 2003, policemen refused to escort him at Shea Stadium. Nevertheless, Springsteen continues to perform it in the Big Apple, a ghostly hymn hovering in the air with its own subdued but potent force; no preaching necessary.

PETER SHAPIRO

FURTHER DATES

▶ Springsteen hits the UK in June, playing Sunderland (21), Manchester (22), Isle Of Wight Festival (24) and London's Hyde Park (July 14).



Young buck
John McCauley

Deer Tick

GARAGE, LONDON, APRIL 4, 2012

Let's all go to the bar, with John McCauley's consummate bar band

JOHN MCCAULEY IS so pallid he could just have been fished from the sea, and his voice makes him sound as raddled as the heroes who populate his songs. Deer Tick, the Rhode Island band in which he's been the only constant since their 2004 formation, certainly touch on dissipated lives. The songs on latest album *Divine Providence*, which take up much of tonight, suggest that God's will leaves more folks than not in the ditch. But Deer Tick are mainly a knowingly literate, good-time band, here to help you raise a glass, not sink into despair.

"Something To Brag About" is accordingly pure Faces, with the music, like McCauley, wobbling good-naturedly but never losing its grip. The early '70s Stones are at the root of the tumbledown spirit which so suits McCauley's characters, acknowledged when he smirks of "too much... satisfaction" on "Main Street". But there's gritty country-soul organ on "Ashamed", too. And when eerily James Spader-resembling guitarist Ian O'Neil sings his own "Walkin' Out The Door", its Creedence roll is complicated when he adds doowop pleading at the end. McCauley, unconcerned, spins his head like it's being tumble-dried.

"Miss K" kicks off the encore, McCauley making the easygoing request, "Talk dirty, turn me on, let's get going" over Rob Crowell's light keyboard stroll. It's all a prelude to *Divine Providence*'s freshminted showstopper "Let's All Go To The Bar", currently in a two-horse race with the Felice Brothers' "Whiskey In My Whiskey" in giving the most reliable, auto-suggestive pleasure to fans already primed for boozy excess. This being England, of course, rather than the Southern dive of McCauley's fond fantasies, the bar then immediately shuts.

NICK HASTED

FROM THE MAKERS OF **UNCUT**



iPad
EDITION



DAVID BOWIE

THE ULTIMATE MUSIC GUIDE

*A thrilling journey exploring Bowie's legacy,
in over **600** interactive pages*

- Hundreds of rare and unseen photos
- Every album revisited, with audio clips and original album artwork
- Classic interviews from *NME*, *Melody Maker*, *Uncut* and more
- Iconic music videos

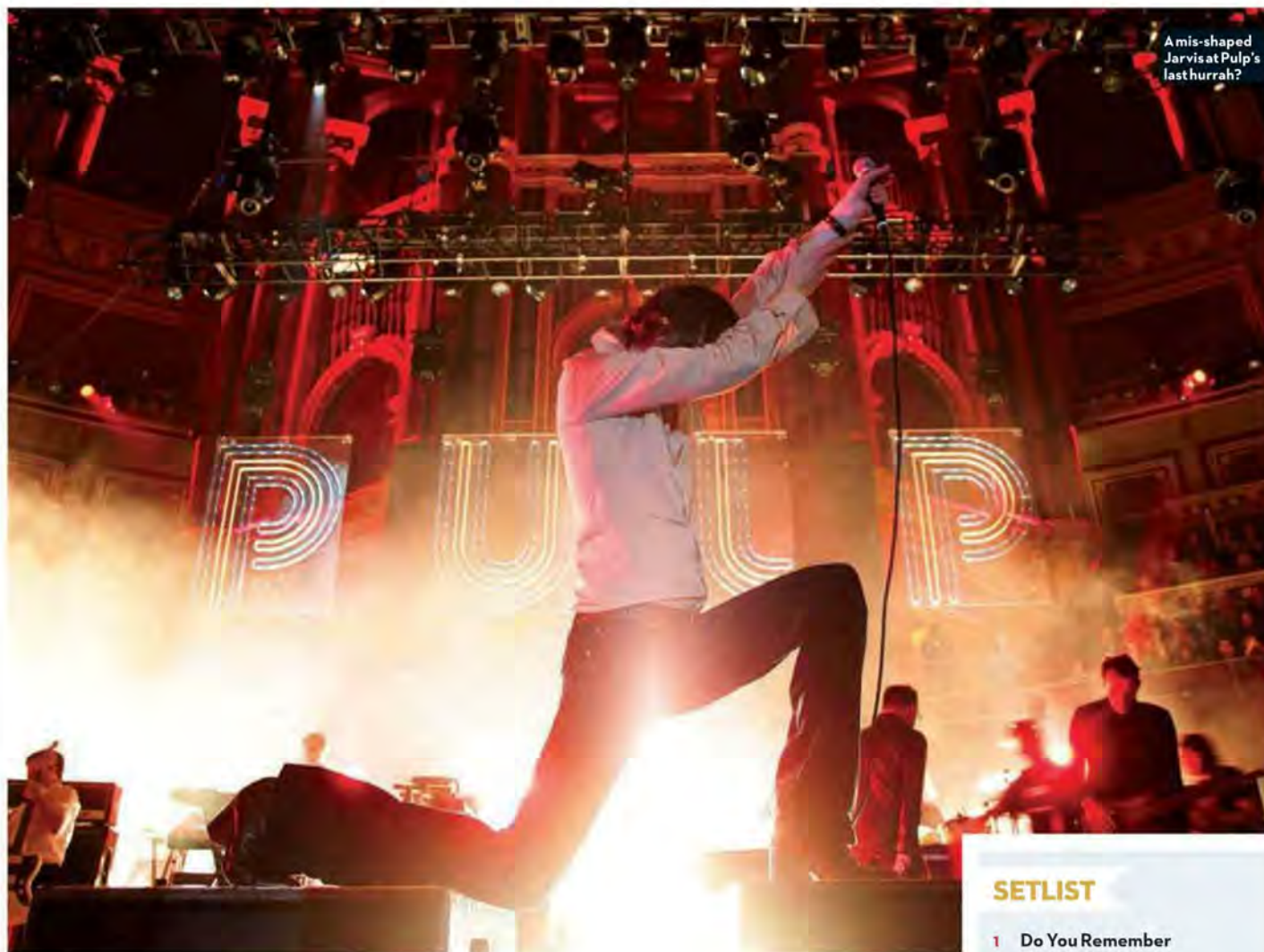
Available on the iPad
App Store

UNCUT.CO.UK

Also available as a special
limited edition print issue

To buy, visit www.uncut.co.uk/store





A mis-shaped Jarvis at Pulp's last hurrah?

PULP

ROYAL ALBERT HALL, LONDON, MARCH 31, 2012

Do you remember the last time? "That's your lot," claims Jarvis Cocker

"ANYBODY HERE ON a date?" asks Jarvis Cocker. "Have you held hands yet? Good. Have you kissed yet? In here? Good, good. I could feel the love when I walked in."

It has taken over 30 years for Pulp's frontman to get from Sheffield's City School to the Royal Albert Hall. But as Cocker's band headline this Teenage Cancer Trust concert, love, as his one-time sparring partners Wet Wet Wet once had it, is all around.

With Pulp's pseudo-reformation stretching into a second year, Cocker's band have not wanted for praise. Last summer's series of festival dates, the one-time retro-futurists' first in nine years, were generally regarded as a triumph; the only notable dissenting critic dismissed Pulp as "essentially a Right Said Fred with northern accents". The accolades have kept

coming in 2012. Handed the rock'n'roll equivalent of a carriage clock (an *NME* outstanding contribution honour), Pulp have been invited to tour America – where, like most of their Britpop brethren, they once couldn't get arrested – and have been given tonight's opportunity to play at the heart of the British musical establishment. For eternal outsiders, that's an awful lot of credit in the straight world.

Neutered national treasures, however, they are not. With the violinist and guitarist Russell Senior once more seemingly an ex-member, Pulp were reportedly nervy about playing this, their first show in six months, but the august surroundings do not tempt them to tone it down. For every twinkly "Do You Remember The First Time?" or "Disco 2000", there is a slaving "This Is Hardcore" or a feverish "I Spy". Even their marquee statement "Common

People" – tonight a venomous, relentless pummelling, and still spot-on in its depiction of the state of Britain – would never be Last Night Of The Proms material.

As compelling as the hits are (and Christ knows, "Babies" remains an amazing song), Pulp's selection of back catalogue mis-shapes and misfits are a compelling subplot. Fathoming the hidden depths of swansong album *We Love Life*, we have "Sunrise" and the lush "The Birds In Your Garden", here dedicated to Sir Paul McCartney, who Pulp were somewhat overawed by when they went to see him live at the same venue earlier in the week. As an encore, they dust off their 1983 debut single, "My Lighthouse", with backing vocals from Cocker's sister Saskia and schoolfriend Jill Taylor: evidence that, had things gone differently, they could have been bigger than Everything But The Girl.

SETLIST

- 1 Do You Remember The First Time?
 - 2 Mis-Shapes
 - 3 Razzmatazz
 - 4 Something Changed
 - 5 Sorted For E's & Wizz
 - 6 I Spy
 - 7 The Birds In Your Garden
 - 8 Bad Cover Version
 - 9 Like A Friend
 - 10 This Is Hardcore
 - 11 Sunrise
 - 12 Bar Italia
 - 13 Common People
- ENCORE**
- 14 My Lighthouse
 - 15 Babies
 - 16 Disco 2000

As it is, we know more or less how the story ends. Pulp say they will not record again. They have no intention of playing beyond this summer. This may well be their last ever London show. Scarily final, perhaps, but the mark of a band mindful of ever becoming a bad cover version of themselves.

Having already alluded to an early start tomorrow for his radio show, Cocker teases his audience, taking off his jacket and then his tie.

"And that's your lot," he concludes. Perhaps this time – and with no regrets – it really is.

JIM WIRTH

SJM CONCERTS PRESENT

An SJM Concerts, Metropolis Music and DF Presentation by arrangement with WME

KEANE

PLUS SPECIAL GUESTS



May 2012			
Wednesday	23	Newcastle O ₂ Academy	SOLD OUT
Thursday	24	Glasgow O ₂ Academy	0844 4999 990
Friday	25	Birmingham O ₂ Academy	SOLD OUT
Tuesday	29	Leeds O ₂ Academy	SOLD OUT
Wednesday	30	Manchester O ₂ Apollo	SOLD OUT
June 2012			
Monday	04	Folkestone Leas Cliff Hall	SOLD OUT
Tuesday	05	Bristol O ₂ Academy	SOLD OUT
Wednesday	06	Leicester De Montfort Hall	SOLD OUT
Friday	08	London O ₂ Academy Brixton	SOLD OUT
Saturday	09	London O ₂ Academy Brixton	EXTRA DATE 0844 477 2000

WWW.GIGSANDTOURS.COM / WWW.TICKETMASTER.CO.UK / 0844 811 0051 / 0844 826 2826

KEANEMUSIC.COM

WME

SJM CONCERTS, EPOI, DF & PVC BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL PRESENTS

THE HORRORS

TOY ALL AGES

MAY 2012

PLUS SPECIAL GUESTS TBA FOR BRITON SHOW

BO NINGEN EXCEPT LONDON

TUE 15	GLASGOW O ₂ ABC	0844 499 9990
WED 16	SHEFFIELD LEADMILL	0114 221 2828
FRI 18	BIRMINGHAM HMV INSTITUTE	0844 248 5027
SAT 19	MANCHESTER HMV RITZ	SOLD OUT
SUN 20	CARDIFF UNIVERSITY SOLUS	020 2078 1486
TUE 22	PORTSMOUTH PYRAMIDS CENTRE	023 9282 4365
WED 23	BRISTOL O ₂ ACADEMY	0844 477 2000
FRI 25	LONDON O ₂ ACADEMY BRIXTON	0844 477 2000

GIGSANDTOURS.COM 24 HR CC HOTLINE: 0844 811 0051

WWW.THEHORRORS.CO.UK

MONDAY 07 MAY
NOTTINGHAM ROCK CITY
0845 413 4444

TUESDAY 08 MAY
LONDON THE TROXY
0844 888 0440

WEDNESDAY 09 MAY
BRISTOL O₂ ACADEMY
0844 477 2000

FRIDAY 11 MAY
GLASGOW BARROWLAND
0844 499 9990

SATURDAY 12 MAY
MANCHESTER ACADEMY
SOLD OUT

SUNDAY 13 MAY
EASTBOURNE WINTER GARDENS
01323 412 0000

BUY ONLINE AT GIGSANDTOURS.COM
24HR CC HOTLINE 0844 811 0051

An SJM Concerts & DF Concerts presentation in association with WME

SJM Concerts, Live Nation, Communion & DF by arrangement with 13 Artists present

MICHAEL KIWANUKA

PLUS SPECIAL GUEST
JAKE BUGG

MAY 2012

SOLD OUT	Bournemouth Old Fire Station
Mon 14	Wolverhampton Wulfrun Hall 0870 320 7000
Tue 15	Manchester HMV Ritz 0844 248 5117
Thu 17	Glasgow O ₂ ABC 0844 499 9990
Fri 18	Liverpool Epstein Theatre 0844 811 0051
Sat 19	Dublin Academy 0818 719 300
Mon 21	Sheffield Leadmill 0114 221 2828
Tue 22	Cambridge Junction 01223 511 511
SOLD OUT	London O ₂ Shepherds Bush Empire

Buy online at gigsandtours.com
24hr cc hotline 0844 811 0051
www.michaelkiwanuka.com
Debut album 'HOME AGAIN' out now

SJM Concerts & Metropolis Music by arrangement with WME presents

white denim

MAY FRIDAY 18
LIVERPOOL SOUND CITY @ KAZIMIER
0844 477 1000
www.ticketweb.co.uk

MONDAY 21
BRISTOL O₂ ACADEMY
0844 477 2000

TUESDAY 22
LONDON HMV FORUM
0844 847 2405

WEDNESDAY 23
MANCHESTER HMV RITZ
0844 248 5117

THURSDAY 24
LEDS COCKPIT
0113 248 5570

online at: gigsandtours.com
24hr CC Hotline: 0844 811 0051

IAN McCULLOCH

THURSDAY 10 & FRIDAY 11 MAY | 0844 477 1000
LIVERPOOL EPSTEIN THEATRE

SATURDAY 12 MAY | 020 7403 3331
LONDON UNION CHAPEL

GIGSANDTOURS.COM / 24HR CC HOTLINE: 0844 811 0051

MYSFACE.COM/IANMCCULLOCH

AN SJM CONCERTS PRESENTATION BY ARRANGEMENT WITH X-RAY



SJM CONCERTS PRESENT

Two Shows – One Night

Paul Heaton's *The 8th* **and** **Paul Heaton & Friends**

Acclaimed New Soul Opera

Greatest Hits Set



Featuring **The Wire's** Reg E Cathey, Ex-**Beautiful South** singer Jacqui Abbott, **Cherry Ghost**, Gareth Paisey from **Los Campesinos!** and many more.

July			
Thursday	05	London Barbican Centre	020 7638 8891
Friday	06	Salford The Lowry Theatre	0843 208 6000
Saturday	07	Leeds Harewood House The M Fest	0844 811 0051
Tuesday	10	Sheffield Lyceum Theatre	0844 811 0051
Wednesday	11	Birmingham St Paul's Church	SOLD OUT
Thursday	12	Latitude Festival	0844 811 0051

Gigsandtours.com / Seatickets.com | 24hr cc hotline 0844 811 0051

panlheatonmusic.co.uk | facebook.com/paulheatonofficial
 'Paul Heaton presents... The 8th' out 02 July on Proper Records

An SJM Concerts presentation

The staged version of The 8th was commissioned by Manchester International Festival and Palace Plough and premiered at MIF 2011. www.mif.co.uk. Directed by George Porter. Book by Chr Walker.

NOEL GALLAGHER'S HIGH FLYING BIRDS

PLUS VERY SPECIAL GUESTS

THE KOOKS & **GRAHAM COXON**
 (07 SEPT ONLY) (SEPT DATES ONLY)

UK ARENA TOUR 2012

- Tuesday 17 July **EDINBURGH** **SOLD OUT**
- Tuesday 04 September **BOURNEMOUTH BIC**
0844 878 3000
- Thursday 08 September **LIVERPOOL ECHO ARENA**
0844 8000 400
- Sunday 09 September **CARDIFF MOTORPOINT ARENA**
029 2022 4488
- Monday 10 September **NOTTINGHAM CAPITAL FM ARENA**
08444 124 824



EXTRA SHOW ADDED!
 Friday 07 September

LONDON WEMBLEY ARENA
 0844 815 0815

Full tour info & buy online:
WWW.NOELGALLAGHER.COM
 WWW.GIGSANDTOURS.COM / WWW.TICKETMASTER.CO.UK

"NOEL GALLAGHER'S HIGH FLYING BIRDS" NEW ALBUM - OUT NOW

SJM Concerts, DP Concerts and DHP by arrangement with IMP Music



levellers

plus special guests **CITIZEN FISH**

NOVEMBER 2012

Wed 14	CAMBRIDGE Corn Exchange	01223 357 851
Thu 15	BRISTOL O ₂ Academy	0844 477 2000
Fri 16	LINCOLN Engine Shed	0844 888 8766
Sat 17	MANCHESTER Academy	0161 832 1111
Sun 18	LIVERPOOL O ₂ Academy	0844 477 2000
Tue 20	GLASGOW O ₂ ABC	08444 999 990
Wed 21	NOTTINGHAM Rock City	0845 413 4444
Thu 22	LEEDS O ₂ Academy	0844 477 2000
Fri 23	BIRMINGHAM O ₂ Academy	0844 477 2000
Sat 24	LONDON O ₂ Shepherd's Bush Empire	0844 477 2000
Sun 25	SOUTHAMPTON Guildhall	023 8065 2601

buy online at **gigsandtours.com** | 24hr cc hotline 0844 811 0051

NEW SINGLE 'MOUTH IS' OUT 21 APRIL FROM NEW ALBUM 'STATIO ON THE AIRWAYS' OUT SUMMER 2012

www.levellers.co.uk www.facebook.com/levellersofficial

SJM Concerts by arrangement with The Agency Group present
Squeeze
 Pop Up Shop 2012

Fri 18 Nov	Guildford G Live	0844 7701 797
Sat 17 Nov	Cambridge Corn Exchange	01223 357 851
Mon 19 Nov	Bristol Colston Hall	0117 922 9888
Tue 20 Nov	Plymouth Pavilions	0945 146 1460
Wed 21 Nov	Brighton Dome	01273 709 709
Fri 23 Nov	Bournemouth O ₂ Academy	0844 477 2000
Sat 24 Nov	Reading Hexagon	0118 860 8050
Mon 26 Nov	Cardiff St Davids Hall	029 2087 8444
Tue 27 Nov	Folkstone Leas Cliff Hall	0844 811 7827
Wed 29 Nov	Southend Cliff Pavilion	01702 351 135
Fri 30 Nov	Birmingham Symphony Hall	0121 700 3333
Sat 01 Dec	Manchester O ₂ Apollo	0844 477 2000
Sun 02 Dec	Sheffield O ₂ Academy	0844 477 2000
Tue 04 Dec	Leeds O ₂ Academy	0844 477 2000
Wed 05 Dec	Nottingham Royal Concert Hall	0115 989 5555
Thu 06 Dec	Norwich UEA	01603 508 050
Sat 08 Dec	Newcastle City Hall	0191 277 8030
Sun 09 Dec	Glasgow O ₂ Academy	0844 477 2000
Mon 10 Dec	Liverpool Philharmonic Hall	0151 709 3789
Wed 12 Dec	London HMV Forum	0844 847 2405
Thu 13 Dec	London O ₂ Shepherd's Bush Empire	0844 477 2000
Fri 14 Dec	London IndigO ₂	0844 477 2000



Buy online: **gigsandtours.com**
 24hr cc hotline: 0844 811 0051
squeezeofficial.com

For tickets to any UK gigs, tours or festivals please call the 24-hour Uncut Ticketline on 0870 160 1600

SJM CONCERTS & OF BY ARRANGEMENT WITH SOLD PRESENTS



EXTRA DATE ADDED
FRIDAY 1ST JUNE 2012
MANCHESTER
O2 APOLLO
 0844 477 7677

FRIDAY 8TH JUNE 2012
LONDON HMV
HAMMERSMITH APOLLO
 0844 844 4748

SATURDAY 9TH JUNE 2012
GLASGOW
SOLD OUT
BARRROWLAND

15TH ANNIVERSARY CONCERTS
 PERFORMING THE ALBUM IN ITS ENTIRETY

THE CHARLATANS

TELLIN' STORIES

GIGSANDTOURS.COM
 GIGSINSCOTLAND.COM
 TICKETMASTER.CO.UK

24HR CC HOTLINE: 0844 811 0051
 0844 826 2826

WWW.THECHARLATANS.NET



MYSTERY JETS

Redlands

- SPECIAL GUESTS **SLOW CLUB**
THEME PARK PEACE
 8.30

FRIDAY 18 MAY 2012
LONDON
O2 ACADEMY BRIXTON

24HR CC HOTLINE 0844 811 0051 | 0844 477 2000

GIGSANDTOURS.COM | MYSTERYJETS.COM

AN SJM CONCERTS & EYDE PRESENTATION BY ARRANGEMENT WITH 13 ARTISTS

SJM Concerts & Kennedy Street by arrangement with WME presents

regina spektor

plus guest **OLIVSON**

MONDAY 02 JULY
SOLD OUT
LONDON ROYAL ALBERT HALL

WEDNESDAY 04 JULY
MANCHESTER O2 APOLLO
 0844 477 7677

gigsandtours.com / ticketline.co.uk
 0844 811 0051 & 0844 888 9991

reginaspektor.com



NEW SINGLE **ALL THE ROYALTY'S OUT** NOW TAKEN FROM THE NEW ALBUM
WHAT WE SAW FROM THE CHEAP SEATS RELEASED 28TH MAY



Saint Etienne

Tue 22 May	Sheffield Leadmill	0114 221 2828
Wed 23 May	Glasgow Oran Mor	0844 4999 990
Thu 24 May	Liverpool Kazimier	0844 871 8820
Fri 25 May	Cardiff The Gate	029 2048 3344
Sat 26 May	Leamington Spa Assembly	0844 854 1358
Mon 28 May	London Palladium	020 7403 3331

GIGSANDTOURS.COM / 0844 811 0051 / saintetienne.com
 NEW ALBUM OUT 21 MAY / An SJM Concerts presentation in association with ECI

THE MAC CABEES

PLUS SPECIAL GUESTS
BRITISH SEA POWER
 + **BAXTER DURY**



FRIDAY 8TH JUNE
LONDON
ALEXANDRA PALACE

GIGSANDTOURS.COM | TICKETMASTER.CO.UK | STARGREEN.COM | GIGANTIC.COM
 0844 811 0051 | 0844 844 0444 | 020 7734 8932

A METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH 13 ARTISTS

NEW ALBUM 'GIVEN TO THE WILD' OUT NOW
 THEMACCABEES.CO.UK

Ticket

SMOKE FAIRIES



MONDAY 28 MAY
LONDON TABERNACLE

gigsandtours.com / stargreen.com / 0844 811 0051

New album 'BLOOD SPEAKS' out 21 May smokefairies.com

A Metropolis Music presentation by arrangement with X-ray

ANDREW BIRD



EYDE, DHP and MELTING VINYL PRESENT

JUNE
 WEDNESDAY 6TH
 BRISTOL TRINITY

FRIDAY 8TH
 GLASGOW FRUIT MARKET

SUNDAY 10TH
 BRIGHTON THEATRE ROYAL

NOVEMBER
 THURSDAY 8TH
 LONDON ROUNDHOUSE

TICKETS AVAILABLE FROM:
 www.seetickets.com
 www.ticketweb.co.uk
 www.glasgowconcerthalls.com
 www.roundhouse.org.uk
 www.andrewbird.net

New album
'BREAK IT YOURSELF'
 Out Now on Bella Union

MEAN FIDDLER PRESENTS



ANNA TERNHEIM
LIVE
22/05/2012
London - Bush Hall
24hr Booking Hotline 0844 477 1000
ticketweb.co.uk hmvtickets.com
A MEAN FIDDLER & LANE OF BEAT PRESENTATION BY ARRANGEMENT WITH C&A
New album "The Night Visitor" out on May 14th
annaternheim.com meanfiddler.com



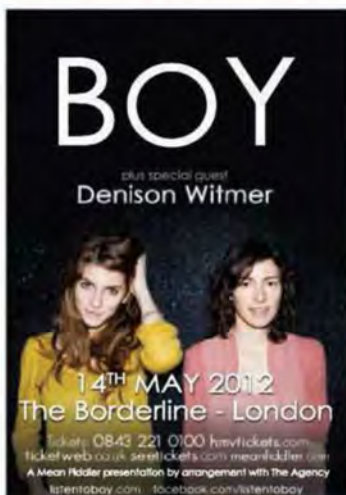
SONDRE LERCHE
29/05/12
THE GARAGE
HIGHBURY CORNER, LONDON N5 1LD
24HR CC BOOKING LINE: 0844 847 1678
ticketweb.co.uk seetickets.com hmvtickets.com
www.sondre.com facebook.com/sondrelerche



THE SADIES
2 May London Jazz Cafe 0844 847 2514
3 May Brighton Hydant 0127 360 6313
4 May Bristol Polish Club 0370 4444 400
TICKETWEB.CO.UK / SEETICKETS.COM / HMVTICKETS.COM
A MEAN FIDDLER PRESENTATION BY ARRANGEMENT WITH PRIMARY INLETS THE SADIES.NET



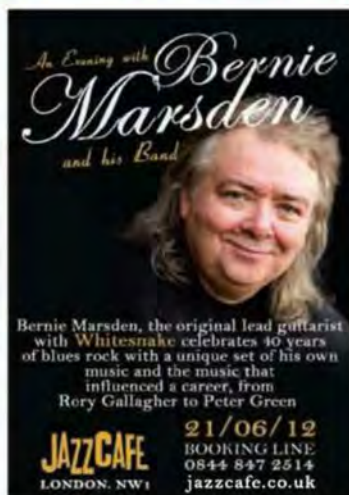
MEAN FIDDLER BY ARRANGEMENT WITH BELMONT BOOKINGS PRESENTS
BOWERBIRDS
plus SLARAFFENLAND
MON 7TH MAY
LONDON CARGO
THE CLEARING



BOY
plus special guest
Denison Witmer
14TH MAY 2012
The Borderline - London
Tickets: 0843 221 0100 hmvtickets.com
ticketweb.co.uk seetickets.com meanfiddler.com
A Mean Fiddler presentation by arrangement with The Agency
listenitboy.com facebook.com/listenitboy



MEAN FIDDLER PRESENTS
SILBERMOND
GUTEN ABEND LONDON
LIVE 2012
PLUS SPECIAL GUEST TOM LÜNEBURGER
SAT 19 MAY
LONDON THE GARAGE
24HR BOOKING HOTLINE: 0844 847 1678
HMVTICKETS.COM TICKETWEB.CO.UK
SILBERMOND.DE / MEANFIDDLER.COM



An Evening with **Bernie Marsden**
and his Band
Bernie Marsden, the original lead guitarist with Whitesnake celebrates 40 years of blues rock with a unique set of his own music and the music that influenced a career, from Rory Gallagher to Peter Green
21/06/12
BOOKING LINE
0844 847 2514
jazzcafe.co.uk
JAZZCAFE LONDON, NW1



MEAN FIDDLER BY ARRANGEMENT WITH T.E.O. PRESENTS
HANK 3
★ **HELLBILLY** ★
ATTENTION DEFICIT DOMINATION
3 BAR RANCH
KUNTRY HELLBILLY DOOM
FILE TRINCLATION '99 BY CRAIG BALDWIN WWW.OTHERCINEMA.COM
NO OPENING BAND BE ON TIME!!!!!!
JUNE
20 LONDON ELECTRIC BALLROOM
21 MANCHESTER ACADEMY3
22 BIRMINGHAM THE LIBRARY, HMV INSTITUTE
23 BELFAST SPRING & AIRBRAKE
24 DUBLIN BUTTON FACTORY
26 BRISTOL THE FLEECE
TICKETS AVAILABLE ONLINE FROM:
WWW.HMVTICKETS.COM • WWW.MEANFIDDLER.COM • WWW.TICKETMASTER.CO.UK
24 HR CC HOTLINE: 0843 221 0100



The Borderline
London's essential live music venue for over 30 years
bedrock
EVERY FRIDAY, 11PM
INDIE / ALTERNATIVE
ELECTRO / POP
the christmas club
EVERY SATURDAY, 11PM
CLASSIC INDIE / ROCK
BRITPOP
HPV TICKETS.COM: 0843 221 0100
TICKETWEB.CO.UK: 08448 472465
VENUE BOX OFFICE
OPEN EVERY DAY FROM 10AM
THEBORDERLINE.CO.UK
SAT 28 APR COMUS FUSION ORCHESTRA 2 / PURSON
FRI 4 MAY MATT SCHOFIELD
SAT 5 MAY THE FIRST CANDY RAT TOUR ANTOINE DUFOUR, ERAN DISSON JIMMY WASTSTEIN, ADAM PALMER
MON 7 MAY I LIKE TRAINS
FRI 11 MAY JD MCPHERSON
WED 16 MAY FAIRPORT CONVENTION
THU 17 MAY JUJU
FRI 18 MAY JAMES GRANT
MON 21 MAY THE DUNWELLS
FRI 25 MAY THE PRIMITIVES
SAT 2 JUN NEAL CASAL DANNY GEORGE WILSON
MON 4 JUN THE HACKENSAW BOYS
FRI 8 JUN THE GRAND SLAMBOVIANS CARMAL HURPHY & THE SLAMBOVIAN CIRQUE OF DREAMS
SAT 9 JUN JIM BOB LUPEN CROOK
TUE 12 JUN NELL BRYDEN
FRI 15 JUN HAWKSLEY WORKMAN
SUN 24 JUN DANA FUCHS
WED 27 JUN TERRI CLARKE ROOTS & WINGS UNPLUGGED
THU 28 JUN MORGAN O'KANE
FRI 13 JUL ALEJANDRO ESCOVEDA
WED 16 JUL NORTH MISSISSIPPI ALLSTARS DUO
FOLLOW US FOR TICKET GIVEAWAYS, NEWS AND MUCH MORE



JAZZCAFE LONDON
5 PARKWAY CAMDEN LONDON NW1
TICKETMASTER 0844 847 2514
SEETICKETS 0870 060 3777
HMV TICKETS 0843 221 0100
RESTAURANT 0207 688 8899
MARCUS BONFANTI 04 MAY
COMING SOON
THE ZOMBIES (FEAT. COLIN BLUNSTONE & ROD ARGENT) 23 & 24 MAY
S.O.S BAND 31 MAY & 1 JUNE
TERRY REID 13 & 14 JUNE
BETTY WRIGHT 11, 12 & 13 JUL
THE IMPRESSIONS 14 & 15 JUL
CAMEO 16, 17, 18, 19 & 20 JUL
TICKETS AVAILABLE FROM WWW.JAZZCAFE.CO.UK

end of the road presents

NO DIRECTION HOME FESTIVAL

8 -10th June 2012 Welbeck Estate, Nottinghamshire*From the team behind End of the Road Festival comes a new festival nestled in the ancient Welbeck Estate on the edge of Sherwood Forest, 30 minutes from Sheffield*

RICHARD HAWLEY ANDREW BIRD THE LOW ANTHEM DIRTY THREE
 GRUFF RHYS SLOW CLUB DJANGO DJANGO MARTIN CARTHY DIAGRAMS
 THE UNTHANKS WITH BRIGHOUSE & RASTRICK BRASS BAND THE PYRAMIDS
 BETH JEANS HOUGHTON & THE HOOVES OF DESTINY MARTIN SIMPSON
 MOON DUO EUROS CHILDS OTHER LIVES DAVID THOMAS BROUGHTON
 TREMBLING BELLS THE WAVE PICTURES LIZ GREEN COLD SPECKS
 LANTERNS ON THE LAKE AUSTRA VERONICA FALLS SPECTRALS
 WET NUNS MIKAL CRONIN LAISH THE CROOKES THE CORNSHED SISTERS
 WOODPIGEON ZULU WINTER PEAKING LIGHTS BEST FRIENDS
 FATHER JOHN MISTY BOAT TO ROW SERAFINA STEER TINY RUINS
 PETER WOLF CRIER LAURA J MARTIN RACHAEL DADD & ICHI
 NAT JOHNSON & THE FIGUREHEADS JOE GIDEON & THE SHARK



Plus: Comedy, Literature Tent, Lost Picture Show Cinema, The Flying Boating Society, School of Artisan Food, Secret Post Office, Sack Racing, Art Installations, 100s of Workshops, Organic Food, Real Ale, The Somerset Cider Bus and much more...

Tickets £105. For tickets and more info visit www.nodirectionhomefestival.com

“ beautiful, captivating stuff, a perfectly formed festival ” **The Guardian** ★★★★★

END OF THE ROAD FESTIVAL 2012

31st August - 2nd September at the **Larmer Tree Gardens, North Dorset**



GRIZZLY BEAR GRANDDADDY TINDERSTICKS MIDLAKE

BEACH HOUSE DIRTY THREE MARK LANEGAN BAND THE LOW ANTHEM ROY HARPER

ANNA CALVI VAN DYKE PARKS VILLAGERS JOHN GRANT THE ANTLERS ALABAMA SHAKES

FIRST AID KIT JONATHAN WILSON JEFFREY LEWIS AND THE JUNKYARD JUSTIN TOWNES EARLE ROBYN HITCHCOCK

DEER TICK PERFUME GENIUS WILLIAM ELLIOTT WHITMORE THE STRANGE BOYS WILLIS EARL BEAL ALESSI'S ARK CASHIER No 9 DELICATE STEVE

DOUG PAISLEY FRANK FAIRFIELD I BREAK HORSES LANTERNS ON THE LAKE MOULETTES MOUNTAIN MAN OUR BROKEN GARDEN 2.54

POOR MOON RICHARD BUCKNER OUTFIT ROBERT ELLIS SLEEP PARTY PEOPLE STRANDED HORSE VERONICA FALLS DARK DARK DARK

FRANCOIS AND THE ATLAS MOUNTAINS TOY SWEET LIGHTS COLD SPECKS TRAILER TRASH TRACYS PINKUNOIZU LUKE ROBERTS DIRTY BEACHES

PORCELAIN RAFT THE DEEP DARK WOODS ISLET ZUN ZUN EGUI CONCRETE KNIVES HANNAH COHEN LOST BROTHERS PLUS MANY MORE ACTS

Plus cinema, comedy, woodland library, victorian piano stage, forest dance floor, games area, art installations, workshops, the Wonder Lands, croquet on the lawn, Rough Trade record shop, real ale bars, organic food, somerset cider bus and much more

Weekend tickets £150 including camping. For tickets, full lineup and more information please visit www.endoftheroadfestival.com

DHP CONCERTS, THE GIG CARTEL & ACADEMY EVENTS PRESENTS

THE HUMAN LEAGUE

NOVEMBER

23 BRIGHTON CONCERT HALL
alt-tickets.co.uk • 0844 871 8819

24 BOURNEMOUTH BIC WINDSOR HALL
alt-tickets.co.uk • 0844 871 8819

25 CAMBRIDGE CORN EXCHANGE
alt-tickets.co.uk • 0844 871 8819

26 LONDON ROYAL ALBERT HALL
alt-tickets.co.uk • 0844 871 8819

28 BRISTOL COLSTON HALL
alt-tickets.co.uk • 0844 871 8819

30 NOTTINGHAM ROYAL CONCERT HALL
alt-tickets.co.uk • 0844 871 8819

THEHUMANLEAGUE.CO.UK



DECEMBER

01 HALIFAX VICTORIA THEATRE
eventim.co.uk • 0884 478 0898

02 WOLVERHAMPTON CIVIC HALL
wolvescivic.co.uk • 0870 320 7000

04 SHEFFIELD CITY HALL
alt-tickets.co.uk • 0844 871 8819

05 GLASGOW O2 ACADEMY
alt-tickets.co.uk • 0844 871 8819

07 NEWCASTLE CITY HALL
alt-tickets.co.uk • 0844 871 8819

08 MANCHESTER O2 APOLLO
alt-tickets.co.uk • 0844 871 8819

09 LINCOLN ENGINE SHED
alt-tickets.co.uk • 0844 871 8819

10 HERTFORDSHIRE THE FORUM
ticketweb.co.uk • 0844 477 1000

DHP CONCERTS, WCH & REGULAR MUSIC PRESENTS

garbage



MAY
SOLD OUT ON TROXY
WWW.ALT-TICKETS.CO.UK

JULY

01 LONDON O2 ACADEMY BRIXTON
WWW.ALT-TICKETS.CO.UK

02 WOLVERHAMPTON CIVIC HALL
WWW.WOLVESCIVIC.CO.UK

03 MANCHESTER ACADEMY
WWW.ALT-TICKETS.CO.UK

04 GLASGOW BARROWLAND
WWW.TICKETMASTER.CO.UK

WWW.GARBAGE.COM

NEW ALBUM 'NOT YOUR KIND OF PEOPLE' OUT MAY 15

A DHP Concerts presentation by arrangement with Neil O'Brien Entertainment

THE SILVER SEAS

'CHATEAU REVENGE BLUE SHOW' ACOUSTIC

ISLINGTON ASSEMBLY HALL

FRI 26TH OCTOBER

DOORS: 7.30PM • £18.50ADV • 18+

'CHATEAU REVENGE RED SHOW' ELECTRIC

O2 ACADEMY ISLINGTON

SAT 27TH OCTOBER

DOORS: 6.30PM • £18.50ADV • 14+

SPECIAL SEASON TICKET AVAILABLE FOR £30
INCLUDES ENTRY TO BOTH SHOWS AND EXCLUSIVE SIGNED POSTER

ALT-TICKETS.CO.UK • 0844 871 8819 • GIGANTIC.COM

A DHP Concerts presentation by arrangement with Neil O'Brien Entertainment

THE ALBERT HAMMOND SONGBOOK

+ Lotte Mullen



MAY

06 Gateshead The Sage
www.thesagegateshead.org • 0191 443 4661

07 Milton Keynes The Stables
www.stables.org • 0190 828 0800

08 Manchester Band on the Wall
www.bandonthewall.org • 0161 834 1786

10 Kendal Brewery Arts
www.breweryarts.co.uk • 0153 972 5133

12 Glasgow Oran Mor
www.ticketmaster.com • 0844 844 0444

13 York The Duchess
www.ticketweb.co.uk • 0844 477 1000

15 London Union Chapel
www.alt-tickets.co.uk • 0844 871 8819

16 Birmingham Glee Club
www.glee.co.uk • 0871 472 0400

A DHP Concerts presentation by arrangement with Neil O'Brien Entertainment



SAT 23RD JUNE
O2 ACADEMY
BRISTOL

alt-tickets.co.uk - 0844 871 8819

SUN 24TH JUNE
ISLE OF WIGHT
FESTIVAL

ticketzone.co.uk - 0844 499 9955

WED 27TH JUNE
HMV RITZ MANCHESTER

alt-tickets.co.uk - 0844 871 8819

FRI 29TH JUNE
CORNBURY FESTIVAL

cornburyfestival.com - 0844 338 0000

FRI 16TH NOVEMBER
HMV FORUM LONDON

alt-tickets.co.uk - 0844 871 8819



'Don't Explain' the new album from
Beth Hart & Joe Bonamassa out now
WWW.BETHHART.COM



In association with David Wolff Productions & Mascot Records

For tickets to any UK gigs, tours or festivals please call the 24-hour Uncut Ticketline on 0870 160 1600

MIDNIGHT MANGO & NEM PRESENT THE FIRST UK

CANDY RAT TOUR

Antoine Dufour Ewan Dobson
Jimmy Wahlsteen Adam Palma

MAY 2012

Wed 2nd May ... BRIGHTON Komedia ... 0845 293 8480	Tue 8th May ... WOLVERHAMPTON The Robin 2 ... 01902 401 211
Thu 3rd May ... EXETER Phoenix ... 01392 867 980	Wed 9th May ... STRATFORD-UPON-AVON Doc's Yard ... 01759 404 888
Fri 4th May ... SALISBURY Arts Centre ... 01722 321 744	Thu 10th May ... MANCHESTER Band on the Wall ... 0842 2 500 580
Sat 5th May ... LONDON The Borderline ... 0843 221 0190	Fri 11th May ... GATESHEAD The Sage Gateshead ... 0191 443 4661
Sun 6th May ... DERBY Assembly Rooms ... 01332 255 800	Sat 12th May ... KENDAL Brewery Arts Centre ... 01539 725 133
Mon 7th May ... LEEDS City Varieties ... 0113 243 0858	Sun 13th May ... BRISTOL Colston Hall 2 ... 0117 922 3688

All tickets available via www.midnightmango.co.uk

BOO HEWERDINE and BROOKS WILLIAMS

STATE OF THE UNION

plus The Dead Lovers

THURSDAY 24TH MAY THE BORDERLINE

theborderline.co.uk & wegottickets.co.uk
www.STATEOFTHEUNIONMUSIC.com

LIVE & SOLO IN LONDON
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

SUN 2nd SEPTEMBER
BRUCE COCKBURN
brucecockburn.com

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

SAT 13th OCTOBER
STEVE FORBERT
steveforbert.com

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

BUSH HALL
310 UXBRIDGE ROAD, LONDON, W12 7LJ
020 8222 6955 bushhallmusic.co.uk
ticketweb.co.uk ★ wegottickets.com

NEVER MISS AN ISSUE OF **UNCUT**

ONLY £8.95 BY QUARTERLY DIRECT DEBIT

CALL 0844 848 0848
7 days, 9am - 9pm. Have your payment details ready. Quote 12!

www.uncutsubs.co.uk/subsoffer

Subscribe from £8.95 every three months, that's a saving of 25%. Direct Debit is only available to new UK subscribers. Please allow up to 4 weeks for delivery of your first subscription issue. If you change frequency per annum, we will honour the number of issues paid for, not the terms of the subscription. For enquiries and overseas rates call +44 (0)1330 3330 233 or email spend@spendmusic.com.

COMMUNION PRESENTS

BUSHSTOCK FESTIVAL

SPONSORED BY **VEDETT** EXTRA BLEND IMPORTED PREMIUM LAGER

SAT 2ND JUNE 2012 **SHEPHERD'S BUSH**

★ St. Stephens Church ★ Defectors Weld ★ Ginglik ★ Shepherds Bar ★

ALESSI'S ARK AMBER STATES BURNING
BEARD DAN CROLL DAUGHTER DAVID
McCAFFREY DOG IS DEAD FIONN REGAN JOE BANFI JP COOPER LANTERNS ON THE LAKE
MARCUS FOSTER MATTHEW AND THE ATLAS NICK MULVEY OH BURGUNDY PALE
SEAS PAUL THOMAS SAUNDERS RAE MORRIS RAGHU DIXIT SARAH JAROSZ

★ PLUS MANY MORE BANDS TBA ★

★ ADV TICKETS AVAILABLE FROM ★ WWW.BUSHSTOCK.CO.UK ★

TOMS dmp VEDETT EXTRA BLEND IMPORTED PREMIUM LAGER music plus ATFL

ALABAMA 3

IN CONCERT MAY 2012

FRI 04 **SOUTHAMPTON BROOK** the-brook.com / 023 8055 5366
SAT 05 **CAMDEN CRAWL** seetickets.com/camdencrawl
SAT 26 **SHEFFIELD LEADMILL** leadmill.co.uk / 0114 2212 828

a VAT presentation www.ALABAMA3.co.uk

AS PART OF LONDON 60's WEEK DINGWALLS PRESENTS A SPECIAL CLUB PERFORMANCE BY

THE BEATLES

plus special guests

SUNDAY 29 JULY LONDON DINGWALLS

Doors 6pm / dingwalls.com / dmpuk.com

DMP by arrangement with ITB presents

MULL HISTORICAL SOCIETY

plus special guests

TUESDAY 29 MAY LONDON DINGWALLS

Doors 7pm / dingwalls.com / dmpuk.com



justintownesearle.com
JUSTIN TOWNES EARLE
 plus support
June Dates
13th - St Bonaventure's Club Bristol
 0117 929 9008
14th - Koko London
 koko.uk.com
 08700 603 777
16th - Academy 3 Manchester
 manchesteracademy.net
 0161 832 1111

"Nothing's Gonna Change The Way You Feel About Me Now." Out Now via Bloodshot Records



NORTH MISSISSIPPI ALLSTARS DUO
 Plus Support
18TH JULY LONDON
BORDERLINE
 Manette St W1
 0844 847 2465
 theborderline.co.uk

An Evening With
PUNCH BROTHERS



7th May
The Scala, London
 275 Pentonville Road, King's Cross
 08444 771 000 | scala-london.co.uk

New Album
 Who's Feeling Young Now?
 Available Now.
 punchbrothers.com



BIG STATION TOUR UK 2012
ALEJANDRO ESCOVEDO
 & THE SENSITIVE BOYS
 WITH VERY SPECIAL GUEST
AMY SPRACK
13th July
The Borderline
 London
 Manette St W1
 0844 847 2465 theborderline.co.uk

james grant



APRIL
 19 CatStrand Castle Douglas
 20 Glee Club Nottingham
 21 The Met Bury
 26 The Music Hub Penicuik
 27 Eden Court Theatre Inverness
 28 Tolbooth Stirling

MAY
 11 Queens Hall Edinburgh
 12 Woodend Barn Banchory
 13 Lemon Tree Aberdeen
 18 Borderline London
 19 The Mill Arts Centre Banbury


JUNE
 07 Eastgate Arts Centre Peebles
 08 Georgian Theatre Stockton on Tees

For tour information and to purchase tickets online go to jamesgrantsongbook.com

24 hour credit card hotline
08700 603 777

Buy tickets online from
SEETICKETS.COM

THE MEAN FIDDLER




THE ROBERT CRAY BAND
Sat 30 June
Parr Hall
 Warrington
Palmerston Sq Stb. W11 1BL.

THE DANA FUCHS BAND
SUNDAY 24TH JUNE
THE BORDERLINE, LONDON
 24 HOUR BOX OFFICE 0844 478 0898
 WWW.THEGIGCARTEL.COM



The Saw DOCTORS
FRIDAY 25TH MAY
 Warrington - Parr Hall



HALF MAN HALF BISCUIT
 Thurs 31 May
 Oxford O₂ Academy
 Thurs 7 June
 Leeds University Stylus



Jan Siegal
The Mississippi Mudbloods with
CODY DICKINSON
LUTHER DICKINSON
ALVIN YOUNGBLOOD HART
 plus special guest SIMON McBRIDE

A DREAM TEAM OF CONTEMPORARY BLUES TALENT

WED 4 JULY LONDON
 Islington O₂ Academy

THU 5 JULY NEWCASTLE
 The Cluny

FRI 6 JULY MANCHESTER
 Bury, The Met

NICK HARPER



Fri 11 May - Sale Waterside
 Sat 12 May - Holmfirth Picturedrome (Afternoon Show @ The Festival of Folk)
 Sat 12 May - Darwen Library Theatre

The Imagined Village
 Sun 27th May - Holmfirth Picturedrome





13 • 14 • 15 JULY
LISBON • PORTUGAL
MUSIC AND ARTS FESTIVAL

RADIOHEAD THE CURE
THE STONE ROSES
JUSTICE LIVE SNOW PATROL
FLORENCE + THE MACHINE
MUMFORD & SONS THE KILLS
MAZZY STAR THE MACCABEES
THE KOOKS LMFAO METRONOMY
CARIBOU LOSTPROPHETS REFUSED
WARPAINT PAUS THE ANTLERS
SEBASTIAN LIVE SBTRKT KATY B MILES KANE

+ many more to be announced

TICKETS ON SALE NOW

BUY TICKETS AT SEETICKETS.COM AND LASTMINUTE.COM
MORE INFO AT OPTIMUSALIVE.COM AND FACEBOOK.COM/OPTIMUSALIVE

NME

BOOK YOUR
LOW COST FLIGHT
NOW!

3 DAY TICKET
ONLY £ 89,10



**PRIMAVERA
SOUND
2012**

**SAN MIGUEL
PRIMAVERA SOUND 2012
30/31 MAY - 1/2/3 JUNE
BARCELONA**

**OPTIMUS
PRIMAVERA SOUND 2012
7/8/9/10 JUNE
PORTO**

A STORM OF LIGHT BSN - A\$AP ROCKY BSN - AEROPLANE BSN - THE AFGHAN WHIGS BSN/POR - AFROCUBISM BSN - ANÍMIC BSN - ARAABMUZIK BSN
 ARCHERS OF LOAF BSN - ATLAS SOUND BSN/POR - ATLETA BSN - BAXTER DURY BSN/POR - BEACH BEACH BSN - BEACH FOSSILS BSN - BEACH HOUSE BSN/POR
 BEIRUT BSN - BENGAL (LIVE) BSN - BIG STAR'S THIRD BSN - BIGGOTT BSN/POR - BJÖRK BSN/POR - BLACK LIPS BSN/POR - BLEACHED BSN - BOMBINO BSN - BOXEUR THE COEUR BSN
 BUFFY SAINTE-MARIE BSN - CHAIRLIFT BSN - THE CHAMELEONS BSN - CHAVEZ BSN - CHRISTINA ROSENVINGE BSN - CHROMATICS BSN - CODEINE BSN/POR - CUCHILLO BSN
 THE CURE BSN - DANNY BROWN BSN - DEATH CAB FOR CUTIE BSN/POR - DEATH GRIPS BSN/POR - DEATH IN VEGAS BSN - DEMDIKE STARE BSN/POR - DIRTY BEACHES BSN
 DIRTY THREE BSN/POR - DOBLE PLETINA BSN - DOMINANT LEGS BSN - DOMINIQUE A BSN - THE DRUMS BSN/POR - ED WOOD BSN - EROL ALKAN BSN/POR - ESPERIT! POR
 EXPLOSIONS IN THE SKY POR - FASENUOVA BSN - FATHER JOHN MISTY BSN - THE FIELD BSN - FIELD MUSIC BSN - THE FLAMING LIPS POR - FOREST SWORDS BSN/POR
 FRANZ FERDINAND BSN - FRIENDS BSN - GALA DROP POR - GIRLS BSN - GIRLS NAMES BSN - GODFLESH BSN - GRIMES BSN - GRUPO DE EXPERTOS SOLYNIEVE BSN
 HANNI EL KHATIB BSN - HARVEY MILK BSN - HYPE WILLIAMS BSN - I BREAK HORSES BSN/POR - ICEAGE BSN - INBORN! BSN - JAMES FERRARO BSN/POR - JAMIE XX BSN
 JAPANROIDS BSN - JEFF MANGUM (NEUTRAL MILK HOTEL) BSN/POR - JEREMY JAY BSN - JOE CREPÚSCULO BSN - JOHN TALABOT (LIVE) BSN/POR - JOSH T. PEARSON BSN
 JUSTICE LIVE BSN - KING OF THE OPERA BSN - KINGS OF CONVENIENCE BSN - KLEENEX GIRL WONDER BSN - KRISTEN BSN - LA ESTRELLA DE DAVID BSN
 LAURA MARLING BSN - LEE RANALDO BSN/POR - LFO BSN - LINDA MARTINI BSN - LISABÓ BSN - LITURGY BSN - LORENA ÁLVAREZ Y SU BANDA MUNICIPAL BSN
 LOWER DENS BSN - MB3 BSN - MAIN BSN - MARIANNE FAITHFULL BSN - MATÍAS AGUAYO BSN - MAYHEM BSN - MAZZY STAR BSN - MELVINS BSN - THE MEN BSN - MICHAEL GIRA BSN
 MILAGRES BSN - MILK MUSIC BSN - MUDHONEY BSN - MUJERES BSN/POR - MUTINY ON THE BOUNTY BSN - NACHO VEGAS BSN - NAPALM DEATH BSN
 NEON INDIAN BSN/POR - NICK GARRIE PLAYS THE NIGHTMARE OF J.B. STANISLAS BSN - NO MORE LIES BSN - NUMBERS SHOWCASE: JACKMASTER,
 ONEMAN, DEADBOY, SPENCER, REDINHO BSN/POR - OBITS BSN - OFF! BSN - THE OLIVIA TREMOR CONTROL BSN/POR - ORTHODOX BSN - OTHER LIVES BSN/POR
 PEGASVS BSN - PETER WOLF CRIER BSN - PICORE BSN - PIONAL (LIVE) BSN - THE POP GROUP BSN - PURITY RING BSN - THE RAPTURE BSN/POR - RATS ON RAFTS BSN
 REAL ESTATE BSN - REBOLLEDO BSN - REFREE BSN - REFUSED BSN - RICHARD HAWLEY BSN - THE RIGHT ONS BSN - RUFUS WAINWRIGHT BSN/POR - RUSTIE BSN
 SAINT ETIENNE BSN/POR - SANDRO PERRI BSN - SBTRKT BSN - SCUBA BSN - SENIOR I EL COR BRUTAL BSN - SHARON VAN ETTEN BSN - SHELLAC BSN/POR
 SISKIYOU BSN/POR - SLEEP BSN - SLEEPY SUN BSN/POR - SLEIGH BELLS BSN - SPIRITUALIZED BSN/POR - SR. CHINARRO BSN - TALL FIRS BSN/POR - TENNIS BSN/POR
 THEE OH SEES BSN/POR - TRASH TALK BSN - ULTRAMAGNETIC MC'S BSN - UNICORNIBOT BSN - VERONICA FALLS BSN/POR - THE WALKMEN POR - THE WAR ON DRUGS BSN/POR
 WASHED OUT BSN/POR - WAVVES BSN/POR - WE TRUST POR - THE WEDDING PRESENT PLAYS SEAMONSTERS BSN - THE WEEKND BSN - WHITE DENIM BSN
 WILCO BSN/POR - WILD BEASTS BSN - WOLVES IN THE THRONE ROOM BSN/POR - THE XX BSN/POR - YANN TIERSEN BSN/POR - YO LA TENGO BSN/POR ...

SAN MIGUEL PRIMAVERA SOUND 2012: Full festival tickets 190€ (+ booking fee) / Day tickets 75€ (+ booking fee)
SALES POINTS: Codetickets, Atrapalo.com, Servicaixa, Ticketmaster, Seetickets UK, Fnac France, Discos Paradiso, Facebook and www.sanmiguelprimaverasound.es
OPTIMUS PRIMAVERA SOUND 2012: Full festival tickets 99€ (+ booking fee)
SALES POINTS: Ticketmaster, Ticketline, Seetickets UK, Facebook and www.optimusprimaverasound.com
WWW.PRIMAVERASOUND.COM - PRIMAVERASOUND.WORDPRESS.COM - TWITTER.COM/PRIMAVERA_SOUND



San Miguel recommends sensible drinking 5,4º
 Art direction and graphic design: Esther Adp and Kike Saguroa

ORGANISED BY



MAIN SPONSORS



FOR



SALES POINTS



NMEVIDEO



WATCH THE LATEST
LIVE SESSIONS
INTERVIEWS
MUSIC VIDEOS
BACKSTAGE ACCESS
FROM AROUND THE GLOBE

MUST WATCH THIS WEEK



PLAN B ON THE SET OF HIS NME COVER SHOOT:
'I talk about things society ignores'

▶▶▶ HEAD TO **NMEVIDEO.COM** ▶▶▶

Follow us on  

OUT & ABOUT

**Going to the festival?
Sharing a room?**

Does your room mate snore?

**You don't get enough sleep as it is!!
Don't let the snoring keep you awake!
Get them to try the
Good Night Anti-Snoring Ring**

**Good
Night**
Anti-Snoring
Ring



"I go away to gigs every year and there is always one who snores and keeps me up as we share rooms... well this time he wore the Good Night Ring and no snoring - now all the others want one!!" Mr C. Coates, UK.

Available at:

**Boots, your local pharmacy and online
Stop snoring or your money back!**

See www.goodnightsnoring.com for details

FASHION

T-SHIRT GRILL

Simply Superb T-Shirts & More!

Miles Davis Kind of Blue

Keith Richards for President

Bill Hicks All Governments

THE SMITHS The Smiths Tour 1984

Red Star (As worn by Michael Stipe)

Quadrophonia Scooter

100's of Exclusive T-shirts and Hoodies
Big range of ladies slimfits
Colour Catalogue available
Secure On-Line Ordering
Full Money Back Guarantee

Get 10% discount!
just type in 'unc44' at checkout

Call **FREE** on:
0800 035 0241
www.tshirtgrill.com

Join us on Facebook
www.facebook.com/tshirtgrill

CHATLINES

ROLEPLAY BABES

ONLY **36p** per min

0983 050 5101

36p ONLY LIVE QUICKIE

0909 742 3031

BARELY LEGAL 36p LIVE

0983 050 6396

36p ONLY CHEAP XXX CHAT

LIVE 0983 050 2614

18+. Calls recorded. 09-36p per min from a BT landline. Network extras apply. SP-CHK. Helpline 0844 999 4408.

CHAT OR DATE 10p WOMEN CHAT FREE!

WOMEN: 0800 075 5642
MEN: 0871 550 3992
GAY: 0871 550 2970

YOUNG GIRL 18+ ONLY 36p QUICKIE XXX LIVE HOTTEST UK XXX

0982 505 1545

SPEAK EASY! 10p per min

WOMEN CHAT 4 FREE 24
Guys: 0871 908 3477
Women: 0800 075 6662

SEXY MATURE XXX FILTHY OLDER LADIES JUST 4U 36p

0982 505 1575

18+. Helpline 0844 944 9944. *0800 = FREE from a BT Landline. Network extras apply. Live calls recorded. SP-4D.

ELECTRIC T-SHIRTS.co.uk

THE WIDEST RANGE OF OFFICIAL BAND T-SHIRTS AND MERCHANDISE ON THE WEB AT THE LOWEST PRICES

WWW.ELECTRICTSHIRTS.CO.UK

sales@electricshirts.co.uk - 0044 161 862 0149
Electric T-Shirts Ltd - Reg. company no. 7915736

1152 CD-RACK

€ 260,- INCL.P+P

www.cd-rek.nl

Please mention
UNCUT
when replying to advertisements

OBITUARIES

Not Fade Away

Fondly remembered this month...

EARL SCRUGGS

Bluegrass star who reinvented the banjo

1924-2012

A VERBAL SPAT WITH his brother Horace was the catalyst for Earl Scruggs' revolutionary banjo technique. After a heated argument at their North Carolina home, 10-year-old Earl locked himself in his room and, attempting to calm himself, absently began picking out the old standard, "Reuben". It was then that he suddenly realised he was using three fingers rather than the traditional two, giving the tune a rolling staccato rhythm. His sibling later recalled how Scruggs came yelling from the room: "I've got it! I've got it!"

It might sound like a small detail, but the implications for rural mountain music were huge. Scruggs' three-finger style, first coming to prominence as part of Bill Monroe's Blue Grass Boys in 1945, helped define the 'high, lonesome sound' and virtuoso runs of classic bluegrass. By the early '60s, Scruggs and his guitarist partner Lester Flatt, another ex-member of Monroe's band, had become totems of the folk revival, revered by the likes of Dylan and Joan Baez. He was also adored by another relative newcomer, Johnny Cash, whose "I Still Miss Someone" was later recorded as a duet with Scruggs.

After just over two years with Monroe, Scruggs and Flatt quit to form the Foggy Mountain Boys in early 1948. Their sparkling sound became a staple of Virginia's WCYB, and they later upped their profile by signing to CBS and bagging a show on Nashville's prestigious WSM. Of their labelmates, only Cash outsold the group in the '60s. This did little to quell a feud with Monroe, who, already aggrieved at their decision to quit his band, was now trailing in the sales stakes.

Flatt & Scruggs' two signature hits arrived that decade. In 1962, alongside singer Jerry Scoggins, they recorded the frenetic, banjo-led "The Ballad



Earl Scruggs (front) with Lester Flatt, circa 1965

Of Jed Clampett" for a new TV show, *The Beverly Hillbillies*. Five years later their "Foggy Mountain Breakdown" was featured on the soundtrack of the Warren Beatty and Faye Dunaway caper, *Bonnie And Clyde*. The tune earned Flatt & Scruggs a Grammy in 1969, but by then Scruggs had become "bored and unhappy doing the same things for over 20 years". He split with Flatt later that year to form the Earl Scruggs Revue with his sons Gary, Randy and Steve, plus dobro player Josh Graves and drummer Jody Maphis. 1971's *His Family And Friends* included guests Dylan, Baez

and Roger McGuinn. Twelve months later, Scruggs played on the Nitty Gritty Dirt Band's landmark triple, *Will The Circle Be Unbroken*.

His legendary status was assured by the time he won another Grammy for "Foggy Mountain Breakdown" in 2001, reworked with Vince Gill, Marty Stuart and Steve Martin. "A grand part of American music owes a debt to Earl Scruggs," Martin stated. "Few players have changed the way we hear an instrument the way Earl has, putting him in a category with Miles Davis, Louis Armstrong, Chet Atkins, and Jimi Hendrix."

ERIC WATSON

Pop photographer and director

1955-2012

THE SYMBIOTIC RELATIONSHIP between the Pet Shop Boys and Eric Watson, whose photography helped define their early visual aesthetic, was forged in the offices of *Smash Hits* in the early '80s. It was there that Watson, fresh from working with Madness and installed as in-house photographer, first met assistant editor Neil Tennant. He went on to style the Pet Shop Boys in highly distinctive tones, creating artful,

hi-gloss images of the resolutely unsmiling duo in less than salubrious surroundings. "Most of my work with them was about the juxtaposition of shiny pop things and decay," explained Watson. His clean, deep-colour approach was also used to shoot Edwyn Collins, Toyah, OMD, Holly Johnson, Adam Ant and other '80s icons. After leaving *Smash Hits*, he concentrated on pop videos, most notably the Pet Shop Boys' debut single, "West End Girls". Watson's photography has since been shown at the V&A and the National Portrait Gallery.

JIMMY LITTLE

Australian Aboriginal crooner and actor

1937-2012

SUCH WAS THE popularity of Aboriginal singer-songwriter Jimmy Little that he was once voted a National Living Treasure in his native Australia. He released some 30 albums over a career that stretched back to 1956, shaping his balladeering style after his heroes Nat King Cole and Jim Reeves. Little's biggest hit arrived in October 1963, when his gospel

rendition of "Royal Telephone", based on Burl Ives' earlier version, sold over 75,000 copies. The following year he scored another success with "One Road", written by a 17-year-old Barry Gibb. By the '80s he began to devote more time to his acting career, later appearing in Wim Wenders' *Until The End Of The World*, before returning to music with one of his best-selling LPs, 1999's *Messenger*. The album was an unlikely collection of homegrown covers, including The Go-Betweens' "Cattle And Cane" and "(Are You) The One That I've Been Waiting For?" by Nick Cave.

MICHAEL HOSSACK

Doobie Brothers drummer

1946-2012

AFTER SERVING IN the Vietnam War, Michael Hossack was all set for a career in law enforcement when a friend persuaded him to audition as drummer for California-based rockers, Mourning Reign, in 1969. The band shared a production company with The Doobie Brothers, who promptly invited him along for a jam session and were so impressed that they recruited him to play alongside existing drummer John Hartman. The dual drummer sound became the backbone of breakthrough album *Toulouse Street* (1972) and follow-ups *The Captain And Me* and *What Were Once Vices Are Now Habits*. The latter spawned the Doobies' first big hit, 1974's "Black Water", though the rigorous demands of touring led Hossack to quit soon after. He eventually returned to the fold for a reunion tour to benefit Vietnam vets in 1987. The shows were so successful that they continued to play and record until Hossack was diagnosed with cancer in 2010.

CEDRIC SHARPLEY

Rock drummer and Gary Numan collaborator

1952-2012

THE STARK SYNTHETICS of Gary Numan's late '70s output were given a distinctly human element by the tight drum sound of Cedric Sharpley. Alongside bassist Paul Gardiner, Sharpley formed a skilled rhythm section in Numan's Tubeway Army, backing him on 1979's monster hit, "Cars", and on the chart-topping album, *The Pleasure Principle*. The drummer was a mainstay of Numan's '80s band, too, featuring on *Telekon*, *Dance*, *Warriors* and *Berserker*. It was a tenure that lasted until 1992, interrupted only briefly when Sharpley founded Dramatis with guitarist Russell Bell and keyboardist Denis Haines in 1981. The band issued a sole album, the same year's *For Future Reference*, and scored a Top 30 hit with that year's "Love Needs No Disguise", with Numan on vocals. Sharpley's roots actually lay in early '70s prog rock, where he formed Druid with bassist Neil Brewer, singer and guitarist Dane Stevens and pianist Andrew McCrorie-Shand. In later years he reunited with Brewer and McCrorie-Shand as Tinderfish.



BARNEY MCKENNA

Dubliners founder and banjo player

1939-2012

BARNEY MCKENNA'S EXPRESSIVE banjo playing – he was as adept at dashing animated runs as he was more elegaic refrains – was one of the cornerstones of The Dubliners' sound for half a century. Among the tunes that made his name were "The Maid Behind The Bar", "The Mason's Apron" and "I Wish I Had Someone To Love Me". Dubliners guitarist Eamonn Campbell declared, "My favourite song that he sang was 'I'm A Man You Don't Meet Every Day'. And that was true about Barney." Often cited as the most influential banjo player in Irish folk, the great irony was that McKenna only took up the instrument because he couldn't afford to buy a mandolin.

His early days were spent busking around Dublin, before singer Ronnie Drew asked him along to the legendary Friday night bar sessions at O'Donoghue's, the tiny pub that became the crucible of the local scene in the early '60s. It was there that The Chieftains and The Fureys plied their trade, and where McKenna, Drew, Ciaran Bourke and Luke Kelly formed The Dubliners in 1962. By the end of the decade they were the dominant force in Irish folk music, their often boisterous retelling of traditional music also translating overseas, where they appeared on *The Ed Sullivan Show*. Their fans included Dylan, The Pogues, Thin Lizzy and U2. "You can take the hardest rock band on the earth," Bono once offered, "and they sound like a bunch of girls next to The Dubliners." McKenna had not been in the best of health in recent times. But despite losing his sight in one eye and suffering from diabetes, he continued to tour. In the past few months he was the last original member in The Dubliners' 50th anniversary tour and appeared onstage to collect their Lifetime Achievement gong at the BBC Folk Awards.

JIM MARSHALL

Pioneer of rock amplification

1923-2012

IT WAS ONLY after complaints from customers, among them youngsters Pete Townshend and Ritchie Blackmore, that Jim Marshall began experimenting with a new guitar amplifier at his music shop in west London. In 1962 he launched Marshall Amplification in response

to the demand for more power, his product soon achieving legendary status after being adopted by Townshend, Jimi Hendrix, Eric Clapton, Jimmy Page and hundreds of subsequent rock bands. The popularisation of the Marshall Stack also assured his standing as one of the founding fathers of modern music technology, alongside Gibson and Fender, and earned him the nickname, the Lord Of Loud. There was also the sheer

visual impact. "Hendrix used three 100-watt amps and three stacks," Marshall once said. "KISS go a lot further, but most of the cabinets and amps you see onstage are dummies. They all do it, it's just backdrop."

CYNTHIA DALL

Singer-songwriter, photographer and Smog collaborator

1971-2012

SINGER-SONGWRITER and photographer Cynthia Dall, whose cause of death has yet to be revealed at the time of going to press, was perhaps best known as a collaborator of Smog founder Bill Callahan. Her vocals first appeared on "Wine Stained Lips", the B-side to Smog's sardonically-titled 1994 single, "A Hit". Dall then went on to feature as singer and occasional guitarist on Smog's "Burning Kingdom" EP, *Wild Love* and *The Doctor Came At Dawn*. Callahan repaid the compliment by playing and singing on her debut solo album, 1996's *Untitled*, which was engineered by another Drag City labelmate, Jim O'Rourke. Her second LP, *Sound Restores Young Men*, arrived six years later and was described in the sleeve notes, somewhat incongruously, as a "study of a young woman struck mute after witnessing her mother's murder". Dall also sang with The Notwist and created the cover art for Royal Trux's "Dogs Of Love".

CHRIS REIMER

Guitarist in Women

1986-2012

THE NOISE-POP OF Canadian quartet Women owed much of its power to guitarist Chris Reimer, who has died at 26 from complications related to a heart condition. He co-founded the band in Calgary in 2007 when he and drummer Mike Wallace were in electronic collective Azeda Booth. The latter issued two albums before Reimer, who had begun playing guitar aged 10, formed Women, influenced by Swell Maps, Sonic Youth and, as he put it, "New York No Wave stuff from the late '70s, a lot of brash, experimental, angry guitar music." Both of Women's albums, 2008's self-titled debut and *Public Strain* (2010), were released on Jagjaguwar. "Chris' virtuosic playing is one of the many reasons we fell in love with this band," said the label's spokesperson. Most recently Reimer was a live member of The Dodos.

ROBHUGHES

Feedback...

Email allan_jones@ipcmedia.com or write to: Uncut Feedback, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Or tweet us at twitter.com/uncutmagazine

LETTER OF THE MONTH

PANTOMIME DAME

FIRST-CLASS ARTICLE on Bowie's Ziggy in the recently revamped *Uncut*, but it was Allan Jones' editorial that brought back more memories.

I saw the Ziggy show on July 1, 1972 at Weston-super-Mare's Winter Gardens. The show confirmed my already very positive opinion of Bowie musically, having rediscovered him through *Hunky Dory*, but I have to say that I am ever thankful for the events of the evening which saved me from attempting, as Allan wrote, 'comical attempts at sartorial emulation'.

Those of a vintage to remember concert-going in the the early '70s will also remember it being a time of IRA activity, and 'bomb scares' plaguing venues and events. A malicious, or drunken phone call would be the cue for lights up and an instruction to 'clear the building quickly, please'. Our VIP visitors from Mars were not to be spared this worldly experience on that July night. Someway through the set, I can't remember at which exact point, the lights went up and the Winter Gardens was cleared and concert-goers quickly found themselves standing outside in the warm night air while the building was searched for suspicious packages.

And not only concert goers; the Spiders From Mars were also turfed out onto the pavement and my pal and I found ourselves standing right next to the bizarrely clad band.

Now, I have to say that while the costumes under a 'beer light' added to the stage spectacle, they looked pretty bloody ridiculous outside under

Bowie - "bloody ridiculous" clothes mostly out of shot



the cold light of a Weston streetlamp. In fact, Bowie and the fellow Spiders came in for a bit of good-humoured banter and abuse from certain sections of the beer-fuelled, denim-wearing crowd, including me.

Inevitably, no bombs were found and the concert restarted. Alas, the magic that might have been was lost. Although the band recovered their poise and played on, it was hard to take the Ziggy persona too seriously (if we ever were supposed to). He had taken it all too far, but boy could he play guitar. Rock on!

Bruce Cherry, via email

You were probably saved a lifetime of retrospective embarrassment by that bomb scare, Bruce. - Allan

BASEMENT JAPES

It was good to see Danny Whitten getting some newsstand coverage in the April issue of *Uncut*. Two footnotes: an example of how transparent Danny Whitten has been in the past is demonstrated in the book *Neil Young* by Carole Dufrechou, published by Quick Fox (1978). On p56 there is a photograph of Neil and Danny playing electric guitars. The photograph caption reads "With James Taylor, New York 1970"! In connection with Track Facts on p19 of the April *Uncut* (Take 179) and the second item about a cellar door, Neil explains his use of the term in *Neil Young Archives Vol 1* on Blu-ray or DVD. Disc Eight, entitled *The North Country (1971-1972)*, includes a 'More' option which brings up a still photo of Neil and The Stray Gators playing in his barn. If you click on the mic above the cymbals, up comes a heading

"On writing 'The Needle And The Damage Done'". There then follows a discussion on film in 1997 for the *Archives*, between Neil Young and Joel Bernstein, about the track. Joel tries to link the reference to the cellar door with a club called Cellar Door (in Washington DC) where Neil had played with Crazy Horse. Neil says there was also a Cellar Door club in the Village in Toronto but that he used the term more generally as a familiar phrase - as going in through a cellar door rather than through a window, a chimney or a vent!!

Richard Hoare, Harpenden, Herts

OPENING THE THIRD EAR

I have been a subscriber of your magazine for a long time now and although you feature many bands past and present, there is one band I haven't heard about in

your pages. And that is the Third Ear Band. I first discovered this outfit in the early '70s via an album called *Alchemy*. I was struck by the bridge between semi-classical and Eastern rhythms. The group had a changing lineup but always seemed to feature tabla player Glen Sweeney. Their music was also featured in Polanski's *Macbeth* - I just wondered what happened to them. Good magazine, but I would like to hear more of the forgotten bands of the past. I would also suggest a 'Whatever happened to the names who did not make it big' on the seminal sampler album *The Rock Machine Turns You On* like *The Peanut Butter Conspiracy*, *The United States Of America* and *Elmer Gantry's Velvet Opera*.

Alan Somerville, Frome, Somerset

What DID happen to Elmer Gantry? Anyone know? - Allan

OFF-ROAD VEHICLE

You were seeking feedback on the revamped *Uncut*. I thoroughly enjoyed the expanded reviews section, not least because it covered a diverse range of styles and artists - Julia Holter, John Foxx, Andrew Bird, Jonny Trunk, Gentle Giant - this is what we want! Now if only this can translate to the rest of the magazine. I'm sick of reading about the same old artists from the '60s and '70s. Stones, Bruce, Dylan, Floyd - please, no more, they're BORING. Been there. Ancient history. You need to off-road a bit. If you're going to cover that period, why not look at lesser known bands? Anybody remember After The Fire? Mike Scott was interesting and the Bowie stuff OK. But where oh where was the review of Belbury Poly's new album?

Peter Dixon, via email

Where indeed? - Allan



One of five copies of Paul McCartney's Ram on CD

TAKE 181 | JUNE 2012

ANIMAL CRUELTY

In Allan Jones' review of my book *Animal Tracks*, he mentions a line wherein I criticise music journalists who "are paid to know better". What he rather carefully doesn't mention is that this was a reference to my astonishment at the absence of Eric Burdon in *Uncut's* 2011 listing of "Great British R'n'B Voices", an astonishment I'm sure many will share. No doubt Allan will swear blind that his 5/10 demolition of my book was an honest appraisal, but I think he should have revealed his vested interest so that the readers could decide whether it was that or sheer pettiness. It will be interesting to see the tone of reviews in magazines whose honour has not been so impeached.

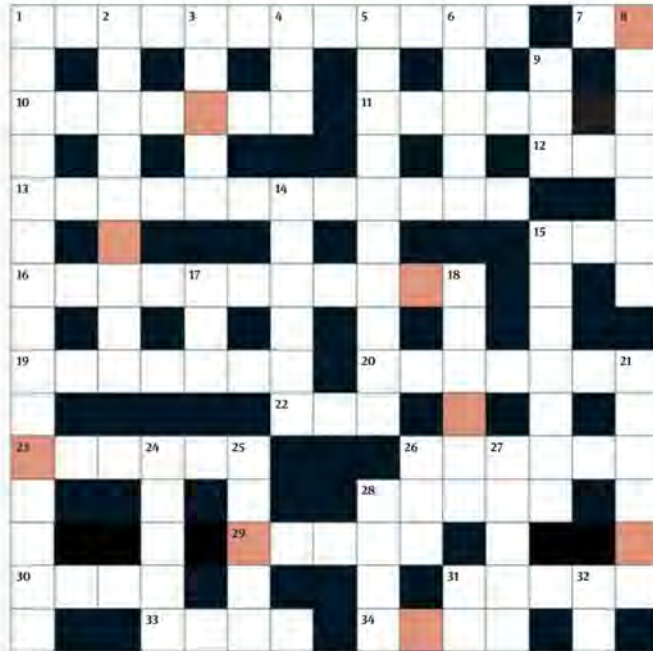
Sean Egan, via email

I'll try not to swear, blindly or otherwise, and merely point out that my criticism of *Animal Tracks* was provoked less by a peevish response to a passing reference to *Uncut* than genuine disappointment at a good story somewhat poorly told. And it's not as if *Uncut* was the only magazine mentioned. *Mojo* also drew your ire for failing to mention Eric Burdon in a 1999 list of 100 great singers, as voted for by what you call 'fellow vocalists'. I'm a big Burdon fan - others apparently aren't, including at least two former bandmates you quote who separately describe him as more of a "shouter" than a "singer". The notion that the poor review of your book was in some way connected to an impeachment of *Uncut's* honour is quite laughable. But it at least proves you have a sense of humour. How your book could have done with some of it! - Allan

TAKING THE MICHAEL

I was revisiting The Rolling Stones' *Some Girls* today when I was struck by the similarity of "Far Away Eyes" to Drive-By Truckers' improvised country soul epic "Your Woman Is A Livin' Thing", or more the other way round. I know Mick Jagger has spent much of life trying to sound like he's from the Deep South, but it took the great Mike Cooley singing 30-something years later for me to finally realise how good an impression he really does. Anyway, if you've never noticed it before, sit down, take a few minutes to enjoy yourself and listen to them back to back. It's a rather strange experience and now I can't get the image of Mick with a "horrified look" on his face out of my head.

Patrick Proctor, Manchester



HOW TO ENTER

The letters in the shaded squares form an anagram of a song by Dexys. When you've worked out what it is, send your answer to: *Uncut* June 2012 Xword Comp, 9th floor, Blue Fin Building, 110 Southwark St, London SE1 0SU. The first correct entry picked at random will win a prize. Closing date: May 23, 2012. This competition is only open to European residents.

ACROSS

- 1 Rufus Wainwright album on which he played with The Checkmates? (3-2-3-4)
- 7+10A Ozzy Osbourne's *Blizzard Of Oz* number might worry Clem (2-7)
- 11 Singer _____ Cherry, half-sister of Eagle-Eye and daughter of Don (5)
- 12 Band who last year released their 20th studio album *Fly From Here* (3)
- 13 Throw balloon around coming from The Civil Wars (6-6)
- 15 (See 4 down)
- 16 "I was born in a trunk/Mama died and my daddy got drunk", 1964 (7-4)
- 19 The fundamental nature of an album by Lucinda Williams (7)
- 20 "When everybody loves me, I'm going to be just about as happy as can be/_____ and me, we're gonna be big stars", 1994 (2-5)
- 22 (See 21 down)
- 23 UK Reggae label set up by hard-working person (6)
- 26 Drink to celebrate Obie Trice (6)
- 28 *Trompe Le _____*, Pixies album (5)
- 29 "When it gets so hot, the end of the day/You may find your clothes getting in the way", Adam Ant (5)
- 30 Someone who associated with "Gypsies, Tramps & Thieves" (4)
- 31 June _____, who came *Ashore* (5)
- 33 American who's had her ups and downs on the rap scene (2-2)
- 34 "_____ on the road again, wearing different clothes again", Manfred Mann's Earth Band (4)

DOWN

- 1+9D "You didn't know what rock 'n' roll was until you met a drummer on a Greyhound bus", 1975 (4-6-5-3)
- 2 Wrote bits that then got re-written for Frankie Goes To Hollywood (3-6)
- 3 Austrian who had 1985 No 1 with "Rock Me Amadeus" (5)
- 4+15A The man gets a call from Jimi Hendrix (3-3)
- 5+28D "It's knowing that your doors always open", Dean Martin (6-2-2-4)
- 6+24D Group that originated from Middlesex by Dorset (5-5)
- 8 Old bird that was "Staring At The Sun" in 2005 (7)
- 9 (See 1 down)
- 15+14D Delta bluesman with the "Boom Boom" sound (4-3-6)
- 17 Their albums include *Tago Mago* and *Ege Bamyasi* (3)
- 18 He began with some *Gris-Gris* in 1968 but is now *Locked Down* (2-4)
- 21+22A Velvet Underground music is somehow art? Yes sir! (6-3)
- 24 (See 6 down)
- 25 Live album by Cameo, not Sweet (5)
- 26 A bit of dramatic opera music from US post-punk band Swans (3)
- 27 Terrible delay in naming a drummer for Editors (2-3)
- 28 (See 5 down)
- 31 Alternative _____, formed by Sniffin' Glue fanzine founder Mark Perry (2)
- 32 Talvin Singh album can be described as all right (2)

ANSWERS: TAKE 179

ACROSS 1+18D Kisses On The Bottom, 9+7D Venus And Mars, 10 Voodoo Chile, 11+17D Romeo And Juliet, 12 Name, 13 Lick, 15 Bury, 17 Amorica, 19 SOS, 20 Lloyd, 21+26D Dukla

Prague, 23 Yuck, 25 Fate, 27 Uh Huh, 30 Bayer, 31 Tom, 33 I Am, 34 Rain, 35 Clegg, 36 Meine, 37 Tones, 38 Suede.

DOWN 1+24D Kevin Coyne, 2+28D Kevin Eloy, 4 Once In A Lifetime,

5 Twink, 6+29D Everybody Hurts, 8 Astor, 14 Diva, 16 York, 22 Lou, 28 Human, 30 Boces, 32 One.

HIDDEN ANSWER

"The Bewley Brothers"

Compiled by Trevor Hungerford

IPC Media, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Tel: 020 3148 6970/6982 www.uncut.co.uk

EDITOR Allan Jones
DEPUTY EDITOR John Mulvey
ASSOCIATE EDITOR Michael Bonner
ASSOCIATE EDITOR John Robinson
CONTRIBUTING EDITOR Nigel Williamson
ART EDITOR Marc Jones
SENIOR DESIGNER Michael Chapman
PRODUCTION EDITOR Mick Meikleham
SUB EDITOR/WRITER Tom Pinnock
PICTURE RESEARCHER Phil King

CONTRIBUTORS David Cavanagh, Tom Charity, Jon Dale, Stephen Dalton, Jamie Fullerton, Andy Gill, Nick Hasted, Mick Houghton, Rob Hughes, Trevor Hungerford, Wendy Ide, Danny Kelly, John Lewis, April Long, Pat Long, Damien Love, Alastair McKay, Geoffrey Macnab, Ben Marshall, Gavin Martin, Piers Martin, Andrew Mueller, Garry Mulholland, Sharon O'Connell, Louis Pattison, James Poletti, David Quantick, Sam Richards, Jonathan Romney, Bud Scoppa, Peter Shapiro, Neil Spencer, Marc Spitz, Terry Staunton, David Stubbs, Graeme Thomson, Luke Torn, Stephen Troussé, Jan Uhelski, Wyndham Wallace, Peter Watts, Damon Wise, Rob Young

COVER PHOTOS: (UK/Canada) Dean Chalkley; (US/Europe) Michael Ochs Archives/Getty Images
PHOTOGRAPHERS: Janette Beckman, Steve Double, Chris McAndrew, David Corio, Kevin Cummins, Danny Clinch, Pennie Smith
THANKS THIS ISSUE: Miles Johnson (design), Dale Ted Watkins (grooming), Carolina Are and Michael Holder

DISPLAY ADVERTISING

DIGITAL BUSINESS DIRECTOR Andrew Sanders
DISPLAY AND ONLINE SALES Stephane Folquet
020 3148 6724, Hollie-Anne Shelley 020 3148 6725, Tim Collins 020 3148 6703, Josie Westbrook-Caswell 020 3148 6731
LIVE SALES EXEC Emma Martin 020 3148 6705
REGIONAL SALES Oliver Scull 0161 872 2152
AD PRODUCTION Alec Short 020 3148 6736, Email all ad copy to alec_short@ipcmedia.com

CREATIVE MEDIA

HEAD OF AGENCY SALES Chris Dicker
020 3148 6709
HEAD OF CREATIVE MEDIA - MEN & MUSIC Rob Hunt
DEPUTY HEAD OF CREATIVE MEDIA Neil McSteen
CREATIVE MEDIA MANAGERS Jade Bousfield, Alex Futcher, Sally Knight, Adam Bulleid
CREATIVE MEDIA PROJECT MANAGER Elisabeth Hempshall 020 3148 6726

CLASSIFIED

CLASSIFIED SALES MANAGER Nicola Jago
020 3148 2608
CLASSIFIED SALES EXECUTIVE Ryan Burnett
020 3148 2886
COPY CONTACT Chloe Wooding 020 3148 2612

GROUP TRADING DIRECTOR Kate Mackenzie
020 3148 3670
GROUP TRADING DIRECTOR'S PA Laura Gillo
020 3148 3670
GROUP DEPUTY TRADING DIRECTOR Jon Restall 020 3148 7626
CREATIVE MEDIA DIRECTOR Matt Downs
020 3148 3681
CREATIVE MEDIA DIRECTOR'S PA Tribha Shukla 020 3148 6733
DIRECTOR OF INSIGHT Amanda Wigginton
020 3148 3636
MARKETING MANAGER Ellie Miles 020 3148 6775
HEAD OF MARKETING Tim Pearson
MARKETING EXECUTIVE Tom Dobbs
CIRCULATION MANAGER Chris Potter
SUBSCRIPTIONS MARKETING EXECUTIVE Nina Braham
SYNDICATION MANAGER Nicola Beasley-Suffoll
PRODUCTION MANAGER Lisa Clay
HEAD OF FINANCE Tony Falco
MANAGEMENT ACCOUNTANT Tony Howell

GROUP EDITORIAL DIRECTOR Steve Sutherland
PUBLISHER Tracy Cheesman
PUBLISHING DIRECTOR Emily Hutchings
PUBLISHING DIRECTOR'S PA Hollie Bishop
020 3148 6848
MANAGING DIRECTOR Paul Williams

SUBSCRIPTION RATES: One year (12 issues) including p&p: UK £61.40; Direct entry (USA) \$130.65; Europe (display euro sign in front of rate) £27.68; North America \$194.94; Rest of World £18.87. We regret that the free cover-mounted CD is not available to EU subscribers outside the UK. For UK subscription enquires and orders please call 0844 848 0848 or email ipcsubs@quadrantsubs.com. For overseas subscription enquires and orders call +44 (0) 330 3330 233. Back issues enquiries: Tel: 01733 385170; Fax: 01733 239356. www.mags-uk.com/ipc

© 2012 IPC Media. No Part of This Magazine May be Reproduced, Stored in a Retrieval System or Transmitted in Any Form Without the Prior Permission of The Publishers. Reps by Copyright Clearance Center, Inc. ISSN 0950-0208. Printed and published monthly by IPC Media, Blue Fin Building, 110 Southwark St, London, SE1 0SU. Printed by: Ashford Colour Press Ltd, 100 Brooklands Drive, Weybridge, Surrey, UK. Printed on 100% recycled paper. All rights reserved. All other trademarks are the property of their respective owners. All rights reserved. All other trademarks are the property of their respective owners. All rights reserved. All other trademarks are the property of their respective owners.

IPC INSPIRE



MY LIFE IN MUSIC

Greg Dulli

As the Afghan Whigs reconvene, their dapper frontman recalls how Prince's "laser jizz" changed his life...



The first album I ever bought

Sticky Fingers 1971
The Rolling Stones

I'd heard "Brown Sugar" on the radio a lot and then, once I got into it, it was "Wild Horses", "Sister Morphine"... that record had a bunch of styles. Older friends explained the subtext of "Brown Sugar" to me and there was the allure of the forbidden. I loved the Stones whenever I saw them on TV – they were dangerous and demonic. They're still one of my favourite groups.



The most honest record I've heard

That Nigger's Crazy 1974
Richard Pryor

Me and my friends memorised this when we were about 10. That word alone is shocking and is rightly demonised, but Richard Pryor took it back and taught me, as a listener, how to be free – how to say what's on my mind without fear of the consequences. He was talking about stuff that, as a white suburban kid, I didn't know about, but I consider him to be a formative influence.



The album that floored me as a teen

Purple Rain 1984
Prince

It's just a perfect record. "When Doves Cry" has no bass on it – it's still ahead of its time – and the last three songs are just... I saw the tour when I was about 17 and it blew my mind. Prince lay on a bed with a hot blonde chick and shot laser jizz out of his guitar. I wasn't quite prepared for that and I've never been the same since.



The biggest influence on the Afghan Whigs

Flip Your Wig 1985
Hüsker Dü

This has my favourite Bob Mould song on it, "Divide And Conquer", and my two favourite Grant Hart songs, "Green Eyes" and "Keep Hanging On". If I had to pick one song as an influence on Afghan Whigs, it would be "Keep Hanging On". Lyrically, it's all about the joy and optimism of the first verse. I would love to write something that innocent and beautiful, and mean it.



A soundtrack to transition

Stories From The City, Stories From The Sea 2000
PJ Harvey

At the end of Afghan Whigs and the start of The Twilight Singers, I didn't know I was looking for inspiration, but this is the record that stuck out during that interim; I played it over and over. "The Whores Hustle And The Hustlers Whore" holds the record together and has a peace to it. It was like a mantra for me and reminds me why I love The Pretenders.



My favourite singer

Let's Get It On 1973
Marvin Gaye

He's probably my favourite singer ever. To me, this album is perfect. It's very short and it has a suite style in that he brings back themes and re-sings them; that was very influential on me as a songwriter. Marvin Gaye has this ecstatic style that means whenever I hear him, I feel it in every pore of my body. I don't know if I've felt as connected to any other singer.



My favourite rock'n'roll singer

Highway To Hell 1979
AC/DC

This is prime Bon Scott – one of the greatest men to ever sing rock'n'roll. He was a great lyricist and a soul singer in his own way; I believed everything he sang. "Night Prowler" is one of the greatest blues songs ever written, "Walk All Over You" is AC/DC at their peak and the title track... well, he wrote his own obituary. Nothing against Brian Johnson, but Bon Scott spoke to my soul.



A record packed with memories

If I Could Only Remember My Name... 1971
David Crosby

This was a record my friend Jeff played me back in college, and I really liked it, but I was in a different place then – I was listening to a lot of punk rock. I found the vinyl copy he gave me about six years ago, and when I put it on I was flooded with feeling. It was made in San Francisco, but it's a beautiful soundtrack for driving in any city.

Afghan Whigs begin a summer of European festival dates by headlining I'll Be Your Mirror at London's Alexandra Palace on May 27

IN NEXT MONTH'S UNCUT: "I wanted to talk as high as I could as if I was a brownie, as if I was a prince, Bob Dylan was as fierce as I could be with it all Richard..."

INTERVIEW: SHARON O'CONNELL

THE ULTIMATE MUSIC GUIDE

REM

148
PAGE
COLLECTOR'S
SPECIAL



'That's
me in the
spotlight...'

REM The
complete story

EXCLUSIVE
INTRODUCTION
BY MIKE MILLS

PLUS THE ONES WE LOVE - REM ON THEIR GREATEST SING

FROM THE MAKERS OF **UNCUT**

RARE
PHOTOS

THE FINAL
RECKONING
A NEW LOOK
AT EVERY
REM ALBUM

TALK ABOUT
THE PASSION
CLASSIC
INTERVIEWS
UNSEEN FOR
YEARS!

ON
SALE
NOW

AVAILABLE IN ALL GOOD UK
NEWSAGENTS OR ORDER AT
UNCUT.CO.UK/STORE

UNCUT.CO.UK

RUFUS WAINWRIGHT OUT OF THE GAME



NEW ALBUM OUT NOW
PRODUCED BY MARK RONSON

“WAINWRIGHT’S BEST ALBUM YET”
THE TIMES

★★★★ MOJO

8/10 UNCUT

★★★★ Q



RUFUSWAINWRIGHT.COM

amazon.co.uk